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ARM MOVEMENT

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Zaner Method Writing

ARM MOVEMENT

BY C. P. ZANER

MANUAL 144

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BY C. P. ZANER

INTRODUCTION

Good writing is that which is plain in form and rapid in execution. Slow writing is of but little value, and illegible writing is waste of effort. No one has a moral right to write illegibly, because it means waste of time and effort to the writer as well as to the reader.

Good writing is acquired, not inherited. Intelligent effort rather than talent is necessary to learn it. All who can observe, think, and will, can acquire it. Carefulness and perseverance are required.

Writing is the most difficult art all are expected to acquire. It is the most skillful because it is the smallest and swiftest art taught in our schools. Big writing or slow writing can be acquired in a short time, but small, swift writing requires time and perseverance in being mastered.

You can therefore learn to write well by learning to see clearly and by training your muscles to act in a quick and orderly manner. And it will not take long if you practice intelligently and write your best at all times.

If you will follow intelligently the instructions and practice faithfully the copies in this Manual, you are sure of a good handwriting. And a good handwriting, because it is in demand, will do more for a boy or girl seeking profitable employment than any other one thing.

Thousands have learned to write well by following the copies and instructions given, and so can you if you are willing to think good writing and practice correctly.

THE AUTHOR.

ESSENTIALS FOR SUCCESS

In every line of human endeavor there are certain things that are necessary for success, and these are usually called *Essentials*. In learning to write there are certain things that must be observed if you are to succeed. You will save much time and effort, and achieve much more, if you observe them with care.

Good materials are necessary for correct learning and good writing. Poor materials are dear at any price, for they retard, if not entirely prevent, improvement.

Pens, Holders, Paper, Inks should be selected with care.

A good text is as essential in writing as in any other subject. A good text both *shows* and *tells* how to learn to

write well. It contains skillfully written copies, carefully graded and logically arranged exercises, letters and words, and explicit instructions.

A good position is one that is healthful and efficient. The body should be erect so as to grow straight rather than crooked, and the hand should be held in such a position as to conform easily and well to the laws of nature and the art of writing.

In order to make your writing legible and pleasing to the eye, you must study and imitate good, plain, rapid forms, such as are presented in this Manual.

A good free movement of the arm is essential to good writing, and it should, therefore, be acquired. The movement exercises, letters and words are arranged in this Manual to aid in mastering a free, graceful movement.

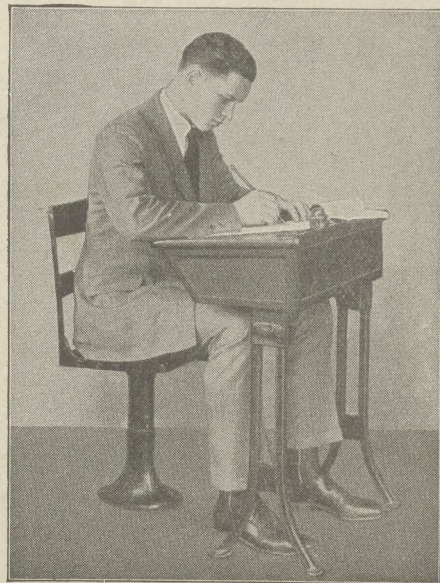


Illustration One

POSITION

A good position is healthful and efficient. The habit of sitting healthfully can be acquired while learning to write, and alone is worth more than a good handwriting. Study the illustrations and heed the instructions herewith, and health as well as good writing will be yours.

The Position of the Body

The body should be erect, the shoulders square, and the back straight at the waist. The body should incline forward rather than backward, and face the desk squarely. See Illustrations One and Two.

The feet should be kept flat on the floor or drawn back under the seat, but never pushed out in front.

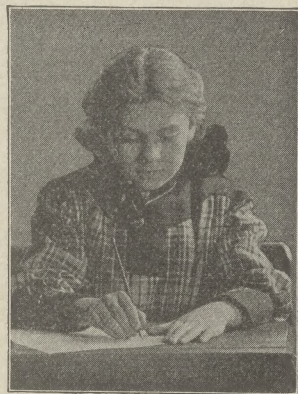
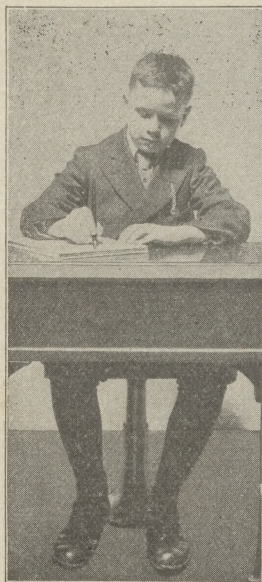


Illustration Two

Relax the body during study periods, when not writing or doing other manual work, by leaning backward, throwing the feet forward and straightening the legs.

The Position of the Arms

The arms should be kept well out from the sides of the body. See Illustrations One and Two. The elbows should be near the corners of the desk, and extend just off the edge. Of course the exact location of the elbows will be modified by the size of the pupil and height of the desk. See Illustrations One and Two.

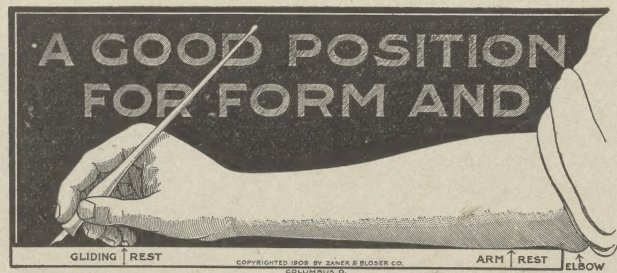
The clothing of the arms should be loose so the arm may act freely within the sleeve. No one can write freely with a tight sleeve. The full weight of the arm should rest upon the muscle in front of the elbow.

The Position of the Hand and Pen

The hand should be held about half open, as shown in Illustrations Three and Four. The fingers should all curve somewhat, and all should be kept together. It is not a good thing to separate the fingers.

The hand should glide upon the little finger or upon the nails of the third and little fingers. It may glide upon the nails or upon the first joint of the little finger. See Illustrations Three and Four.

The side of the hand or wrist should not touch the paper. Keep the hand from falling over on the side if you want to write easily. See Illustrations Three and Four.



FREEDOM IN WRITING

Illustration Three

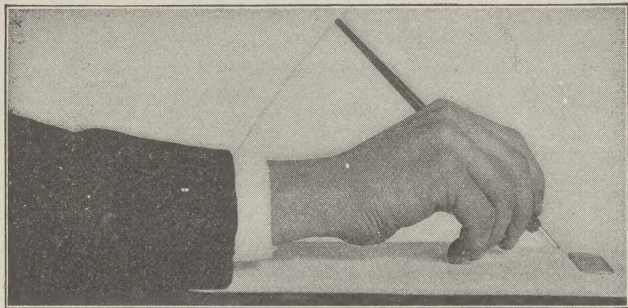


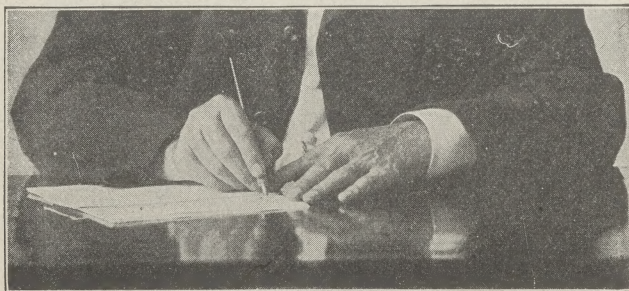
Illustration Four

The holder should be held at an angle of about forty-five degrees. It should point toward the shoulder. Pointing it over the shoulder causes it to slope at about the right angle, and at the same time it prevents the hand from falling over on the side. See Illustrations Three, Four, and Five.

Gripping the penholder tightly must be avoided. The muscles should be tensioned only enough to hold, propel, and control the pen with ease.

The holder should be held between the thumb and first finger and touch the side of the second finger between the end and joint. The first finger only should be on top of the holder, and the thumb should be opposite the first joint of the first finger.

Illustration Five



THE ANGLE OF THE PAPER

The angle or slant of the paper affects or modifies very much the style and slant of writing and the manner of producing it, whether with the fingers or arm. It is therefore important to form the habit of turning the paper at such an angle as to secure form with movement.

The angle of the paper best suited to most pupils is that whereby the ruled lines point from the lower left to the upper right corner of the desk. The lines on the paper should be parallel to a line drawn on the desk from the lower left to the upper right corner. Such a line drawn on the desk with oiled crayon (crayola) makes it easy for all pupils to know at just what angle to turn the paper at all times for all written work. See Illustration Six.

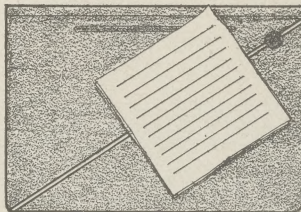


Illustration 6, showing diagonal desk line and correct angle of paper.

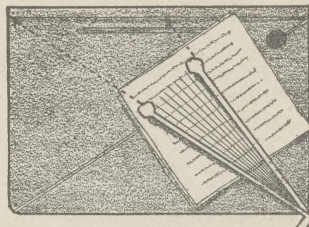


Illustration 7, showing angle, direction, and swing or radius of forearm.

THE ANGLE OF THE FOREARM

The direction of the forearm across the desk, and the angle of the forearm to that of the paper are very important and must be correct, if the best is desired. With the paper parallel to the diagonal line of the desk, the forearm when starting to write at the left side of the paper, should point toward the upper left corner of the desk. By the time the pen has traveled half way across the paper, the forearm should be pointing toward the center of the back of the desk. The radius or swing of forearm should range between the upper left corner and the center of the back of the desk. See Illustration 7. The pen should start near the center of the desk and move toward the inkwell.

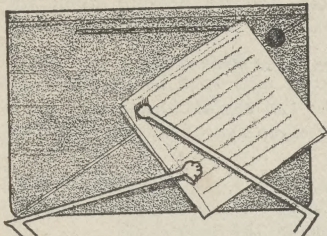


Illustration 8, showing location of paper when writing in upper left corner.

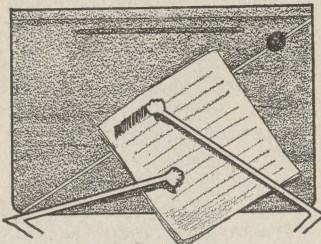


Illustration 9, showing location of paper when writing in upper right corner.

The Placing of the Paper

The paper should be *placed* where the hand can do the best writing, and should be *shifted* with the left hand.

When writing on the upper left quarter of the paper it should be pushed to the right and pulled back toward the elbow. See Illustration 8. When writing in the upper right quarter, the paper should be shifted leftward. See Illustration 9. When writing in the lower half, the paper needs to be shoved upward on the desk, and shifted toward the right when writing on the left side, and toward the left when writing on the right side. See Illustrations 10 and 11.

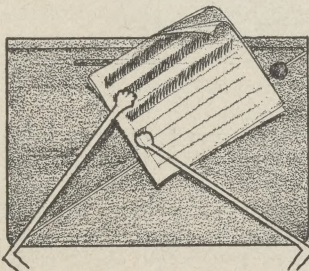


Illustration 10, showing location of paper when writing in lower left corner.

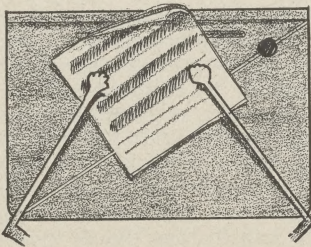


Illustration 11, showing location of paper when writing in lower right corner.

The Shifting of the Paper and Left Hand

As a rule, write halfway across the page and then pull the paper to the left. Then complete the line and push the paper to the right ready to start on a new line at the left side of the page. When about one-fourth across the page shift the elbow slightly and go as far as the center of the page, when the paper, instead of the elbow, should be shifted.

As a rule, hold the paper near the bottom with the left hand when writing on the upper half of the page, and hold it near the top when writing on the lower half of the page. See Illustrations 8 and 10.

STUDY AND PRACTICE

Two things are essential in learning to write. The first is *study* and the second is *practice*. Neither alone can produce good results, but the two insure success.

Study is necessary in learning the forms of letters, and in deciding upon the method of their production. Study is necessary in detecting mistakes and dictating the remedy.

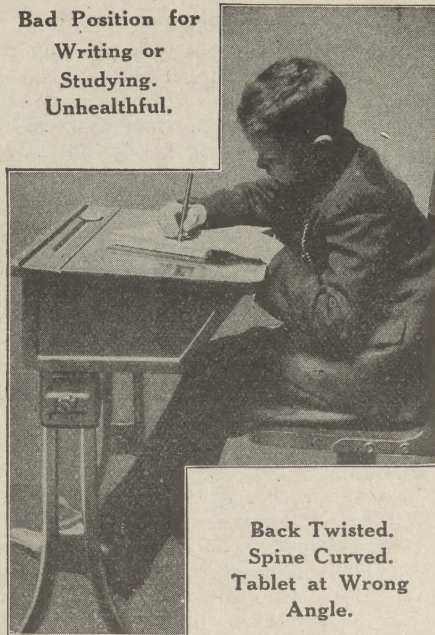
Practice is necessary to produce the form which study has evolved. Practice is necessary in training the muscles to obey the dictates of the brain. It is by practice that we become proficient in writing, as in other things.

Studied practice tends toward perfection. Remember, not study alone nor practice alone, but a combination of the two is essential to success.

HOW TO ARRANGE PRACTICE

Many copies are arranged one-fourth, one-third, or one-half way across page for convenience of printing. As a rule they should not be practiced as arranged, but instead, each copy should be repeated across the page on a line by itself; not two, three, or four copies on one line as in the copy. See the model practice pages. Every third copy can be practiced crosswise over the other two quite advantageously.

**Bad Position for
Writing or
Studying.
Unhealthy.**



**Back Twisted.
Spine Curved.
Tablet at Wrong
Angle.**

THE ARM MOVEMENT—WHAT IT IS

The Arm Movement is just what its name implies: the use of the arm instead of the fingers to propel the pen. The fingers are too short to propel the pen far, rapidly and easily. Their true function is to hold the pen while the arm propels it.

The muscles of the arm are strong and capable of doing a great deal with but little sense of exhaustion. Arm movement makes writing easy and enduring.

The muscles which move the fingers form the fleshy part of the forearm in front of the elbow. The muscles which move the forearm like a hinge at the elbow are located between the elbow and shoulder. The muscles which move the upper arm are located about the shoulder.

These comprise the writing machine. Arm movement is the best adjustment and use of this machine for the art of writing, and your progress and success depend upon its proper adjustment and use.

How to Acquire the Arm Movement

(a) Drop the right hand down half open beside the seat and swing it back and forth in the easiest manner.

(b) Now lift it and place it upon the desk, allowing the hand to remain half closed.

(c) With the left hand place the pen in the right hand, elevating the hand slightly upon the third and fourth fingers so that the wrist is free of the desk.

(d) Now push and pull the arm back and forth in the sleeve without letting the sleeve slip on the desk.

The little finger serves as a free, gliding rest for the hand, and the muscle and skin in front of the elbow serve as a movable rest for the arm. See Illustration Three.

This is arm movement as distinguished from and opposed to finger movement. It serves as a basis for all good, free writing.

The fingers must not grip the pen tightly. The hand must not fall over on the right side. The hand must glide on the little finger and the one next to it, and the arm must act freely on the muscle near the elbow.

MUSCULAR ADJUSTMENT

When the body or any part of it is in repose, the muscles are relaxed. That is, they are quiet and inactive and unable to move until acted upon by the brain through the nerves.

When the body or any part of it is in action, the muscles are tightened to correspond with the resistance necessary to perform the required task.

It is just as foolish to contract the muscles tightly when moving a small object as it is to attempt to move a heavy one without tightening them at all.

Writing being a small art, and the pen being a small implement, the muscles should not be tightly tensioned. To grip the pen tightly means that you cramp the muscles and thus prevent freedom and ease of action.

Therefore if you learn to hold the pen gently rather than to pinch it with a vise-like grip, the muscles will act much more easily and gracefully.

**A Good Position
for Study.
Legs Straight.
Feet on Heels.**

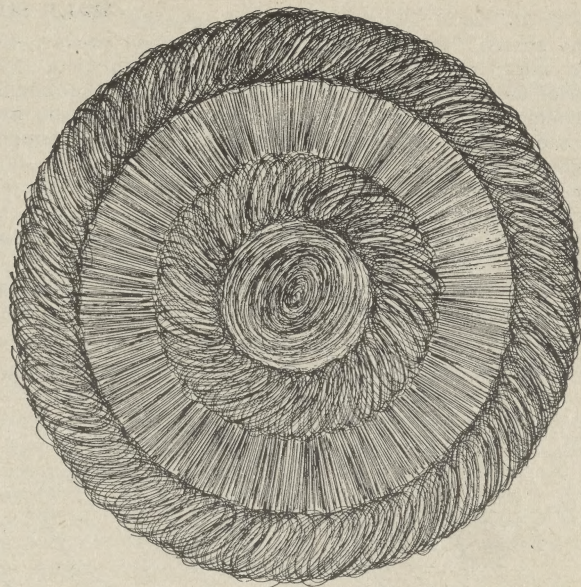


**Mind Active.
Body Resting.
Poor Position for
Writing.**

GENERAL WRITING

It is not enough to try to do good writing during the writing period only, but all writing should be done with the greatest possible care.

To write with care fifteen minutes each day, and with haste and carelessness the remaining periods, will not result in good writing. Therefore, do all the work with freedom, and with the arm rather than the fingers.



This circular design is but one of hundreds which can be made of movement exercises. Such practice trains the hand to precision. Outline the design with pencil and compass before starting with ink.

A SPECIMEN OF YOUR WRITING

When beginning to practice from this book write:
"This is a specimen of my penmanship before beginning to practice The Zaner Method." Date it, sign your name and address, and keep it for future reference to see how much improvement you make.

MAKE SURE WORK OF IT

The advice, "*Be sure you're right, then go ahead,*" was never more timely than when one is learning to write. And it never meant more to anyone than to a pupil who, having read and practiced the foregoing concerning position and movement, is about to take up pen and ink to practice upon the exercises.

Are you sure you know what a good position is?

Are you certain you understand the arm movement?

Can you hold the pen properly any considerable time without letting the hand fall over on the side?

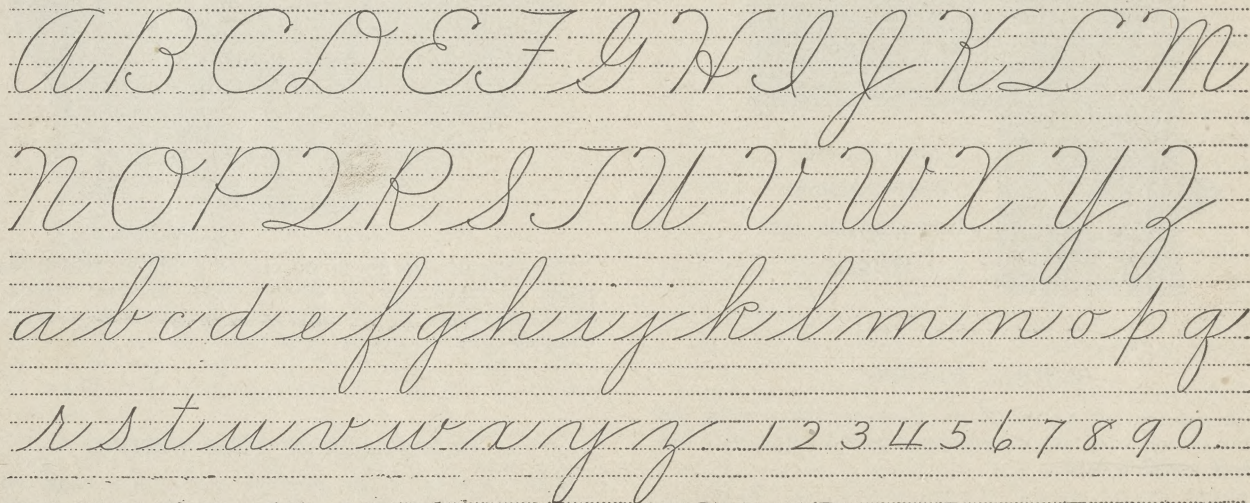
Can you push and pull the arm and revolve it freely and easily upon the muscle without letting the sleeve slip upon the desk?

If you can answer these questions with a decided "yes," then go ahead. If you cannot so answer them, then turn back and *re-read* carefully the instructions about Position, Movement, and Muscular Adjustment.

There is no need of going ahead until you can do these things properly. You cannot make the exercises correctly until you have a good position and can move the arm freely upon the muscle.

To go on before you have adjusted the machinery (the pen, hand, and arm), will but make the work doubly discouraging. Master one thing at a time.

Once more: "*Be sure you're right, then go ahead.*"



FORMS FOR STUDY AND IMITATION

The forms selected and presented for study and practice in Arm Movement Writing are the result of many years of study, observation, experiment, and practice. They combine

the essentials of legibility and rapidity. They are simple, easy to acquire, and easy to execute. Being graceful as well as plain, they are rapid as well as pleasing. They are such as the commercial world is willing to pay for.

RATE OF SPEED IN SUCCESSFUL WRITING

The right speed is as necessary in writing as in the operation of machines or in the performance of other skillful arts. It is important, therefore, to secure the correct rate of speed as well as the right kind of motion.

The three lines of writing shown below will help us to understand about how fast to practice and to write most successfully.

The first line was drawn slowly with the restricted finger movement and in about two minutes. It is good in form but too slow to be of commercial value.

The second line was written rather recklessly with the arm movement in about one-fourth minute. It is rapid but irregular and not very legible.

The third line is not so precise as the first but better than the second. It was written in about one-half minute with an easy, graceful, arm movement.

You should practice freely at all times; never in a slow, cramped manner, nor in a reckless, careless manner.

Fifteen words a minute is a good rate of speed for practice, because it is not too fast to allow one to observe, criticize, and direct the pen at one and the same time. And it is fast enough to secure the right movement, the right touch of the pen to the paper, and graceful forms.

Remember that time spent in drawing script forms is lost, because it never develops power to write freely and practically.

HOW LONG BEFORE ARM MOVEMENT CAN BE USED IN ALL WRITTEN WORK?

That depends more upon your *determination* than anything else. A few can do it within a week after securing a good position and free action at the elbow. Many can do it within three months. All can do it, if instructions are followed, within six months.

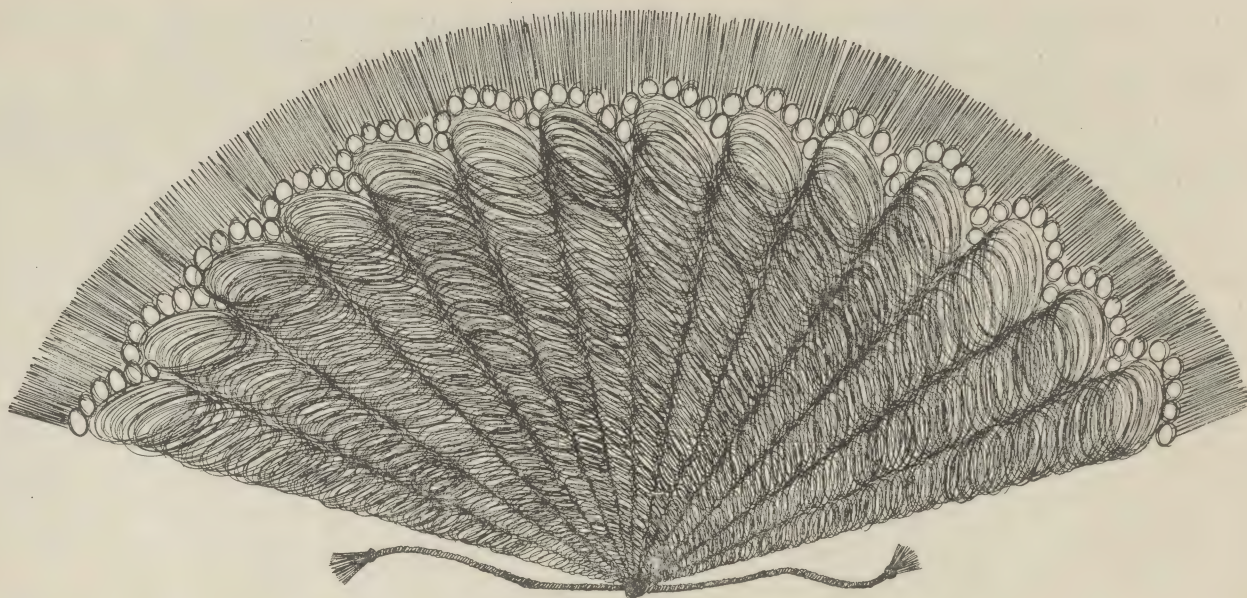
The longer you continue to use the finger movement the harder it is to change. The earlier you begin to use arm movement in all written work the sooner your writing will begin to improve. For the more you use arm movement the easier and more manageable and graceful it becomes.

The written Spelling lesson is the best time to begin to *apply* the arm movement after having started it during the formal drill in the Writing lesson.

When first attempting arm movement, your writing may be merely legible, but soon the lines will begin to show smoothness and some grace; then the forms will show less irregularity; after which they will begin to appear more graceful and symmetrical. After this there will be more fun than discouragement; more inspiration than perspiration; more success than failure.

Are you going to stay with it and succeed, or let the hand fall over to one side and fail? If you have read and practiced thus far, we feel sure you will not now abandon a good thing, but go on to success in writing.

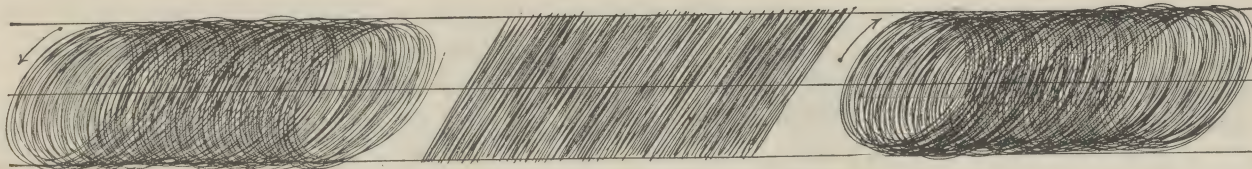
- 1 *Good in form but poor in movement.*
- 2 *Good in freedom but poor in form.*
- 3 *Good in form and in freedom.*



This "fan exercise" is but one of many designs that can be made while acquiring command of the pen. Outline

the design with pencil, then fill it in, using the arm movement, turning the paper as needed.

Movement Exercises Train the Muscles of the Arm
and Make Writing Easy



Sit squarely. Let full weight of arm rest on muscle in front of elbow. See that hand glides on nails of the last two fingers. Keep side of hand off paper. Push and pull and revolve arm freely on muscle within sleeve, without sliding it on the desk.

The exercises should be practiced at the rate of one hundred eighty down strokes a minute. Practice but one exercise at a lesson, continuing it across the page. Each exercise should contain four hundred down strokes when made continuously across the page. Shift elbow and paper each about twice.

Count as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, and then repeat. Do not pause after 10, 20, 30, 40, 50, etc., but continue regularly at rate of three counts to second. Count by the watch until you are sure of the time.

Keep hand in position and practice exercise with dry pen until you are sure you can make it without sliding elbow or working fingers. Always start the motion before touching pen to paper. Count for the preliminary motion as you do for the exercise.

See that elbows are near corners of desk, and holder pointing toward shoulder. Sit erect and push paper from you on the desk, keeping it at the right angle.

If you cannot make exercises two full spaces high without using fingers or sliding sleeve on desk, loosen the sleeve or roll it up. Persevere until you can make it two spaces high with ease. Do not grip the holder tightly. Relax muscles at elbow. See how easily you can move the arm. Avoid stiffness and rigidity. Review one of these exercises frequently before taking up the regular lesson.

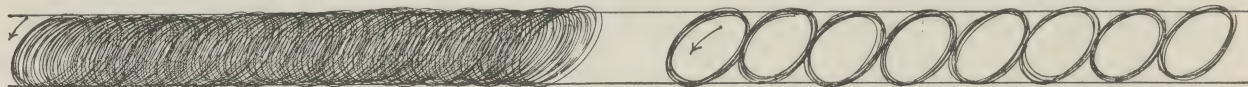
Start direct oval and straight-line exercises at top and indirect oval exercise at bottom. Do not raise pen in up-strokes of the straight-line exercise.

Curve both sides of oval equally. End each exercise with an oval and not with a circle. We call them "ovals" for convenience, although technically they are slanting ellipses. See that ovals and straight lines agree in slant.

The coarseness of the pen, the quality of the paper, and the touch will all increase or diminish the number of ovals that can be made across the page without blotting or blurring. Encourage the use of good materials.

Freedom and Grace in Writing Depend upon a Free and Graceful Movement

See that arm works freely on the muscles in front of elbow. Sleeve should be loose. Count: 1-2-3-4-5-6 for each oval.



A *right start* is certainly a thing to be desired. Therefore do not begin until you have made sure of a healthful and efficient position. Next, study critically the copy to discover just what is desired, and how to produce it.

Make the direct, compact oval exercise as above, between two blue lines at the rate of 200 a minute. Make line after line of the exercise until you master the arm movement as well as the exercise. Watch the spacing closely so as to

secure and maintain uniform color, as there should be neither blots nor wide open spaces.

Retrace each oval six times. Curve the down stroke as much as the up stroke; the top should be as rounding as the bottom. These are the essentials of form, and should not be overlooked. Remember that every exercise should have some specific form, and that the hand should be trained to reproduce it at will.

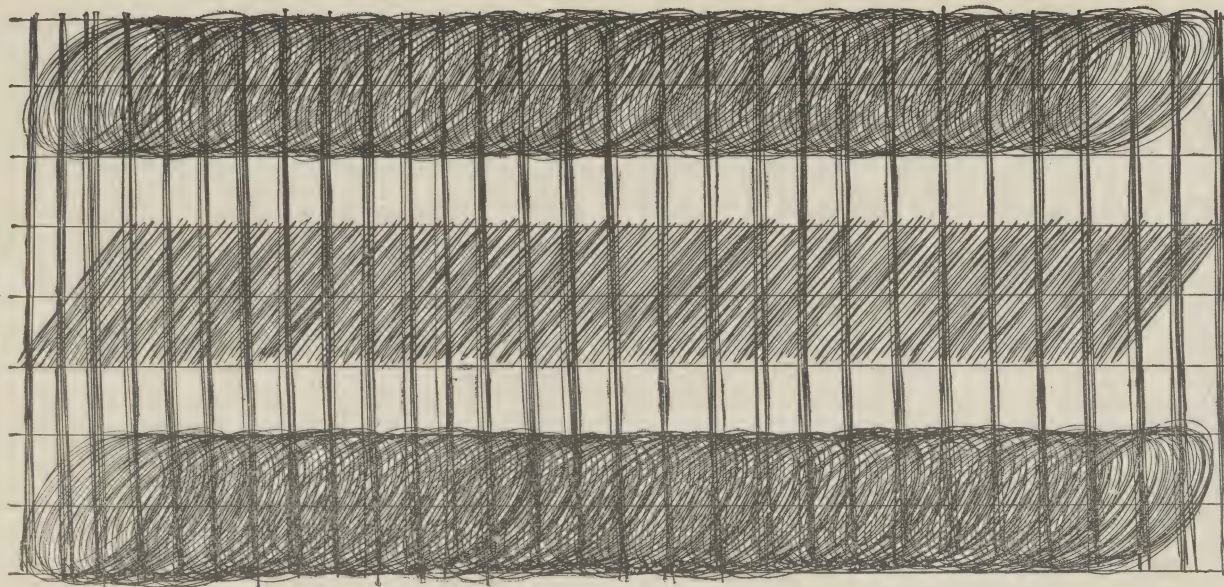
HOLD THE PEN LIGHTLY, NOT TIGHTLY

Count: right, left, right, left, etc., at rate of 100 strokes a minute. Keep wrist from working. See that forearm acts.



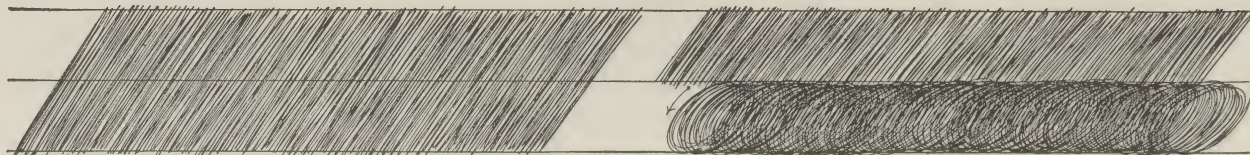
These exercises should be made with the forearm acting like a hinge at the elbow. No wrist or finger action should be used. These are fine exercises to practice crosswise on the page over what has been practiced. Paper can thus be saved, and the habit of writing straight across the page without a ruled line acquired.

Push the pen freely, firmly yet lightly half across the page, then back again, with a crisp but not scratching sound. Two forms are given; one solid and one in stripes or bars. Space each uniformly and strive for neatness as well as for ease. Watch position of body, and keep holder pointing toward the right shoulder.



This illustrates how the first three exercises should be practiced across the page. It also shows how the left hand of the third copy is practiced crosswise over the first, thereby economizing paper, systematizing effort, and learning to write straight without ruled lines. Such cross-practice reduces scribbling to the minimum.

Systematic Practice Economizes Paper, Conserves Effort and
Promotes Good Writing



These exercises are made with push-and-pull arm movement, no finger or wrist action being necessary. Endeavor to secure uniform slant. Make about 200 down strokes to the minute. See how even you can get the spacing. Arm movement, like most good things, is secured only by persistent effort. Painstaking, intelligent practice is the secret

of good penmanship. These exercises are given to aid you to gain control of the arm muscles so that you can eventually write with them, and write well and easily, too. Each exercise may be practiced half way across the page as shown in the copy, or each may extend across the page on a line by itself.

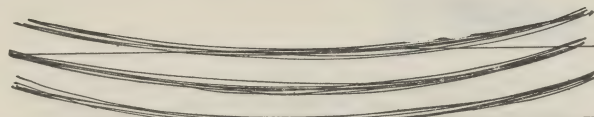
THINK good writing; then the hand will ACT it

Use push-and-pull movement. Keep fingers from acting. Raise pen occasionally. 200 down strokes a minute.



Make these oval and straight-line exercises without raising the pen, going without hesitation from the one to the other. Count eight times for the oval and twice eight for the straight-line part of the first half of the exercise. This going from one to the other quickly prepares one to go from one letter to another without hesitation; a very necessary thing in actual business writing. Use pure arm movement.

Hold the pen firmly but do not grip it. Aim to preserve a neat appearance of the page, free from blots, and systematic in arrangement. Do not be satisfied with fair results—strive for excellence. If you are sincere and persevering, you will get what you go after. See that slant is uniform and spacing regular. Ovals are about two-thirds as wide as long. Watch position.



This is a good exercise with which to gain freedom from left to right. Count as follows: right, left, right, left, etc., at the rate of about one hundred strokes a minute. Let the strokes be quite as regular as that of a pendulum, and as clear cut as you can possibly make them. Do not let the wrist twist, but see to it that the forearm swings freely and forcefully straight from the elbow. Lightness and smoothness of stroke, and quickness of action are desirable.

Make curved stroke upward, little finger slipping toward the right. Straight line is made downward. Watch slant.



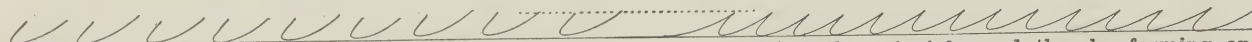
The little straight-line exercise should be made with a quick, vibratory, in-and-out motion of the arm at the rate of about three hundred down strokes to the minute. Be sure to use no finger action in this exercise, and see to it that the arm works freely in-and-out the sleeve. Aim to secure uniform space as well as uniform height and slant. These exercises aid in getting control. Make the little straight-line exercises one-half space high.



These little principles represent the first steps or fundamentals in learning to write well. Make the right curve upward with the forearm swinging from the elbow, and the little finger slipping freely. Count: 1, 2, 3, 4, 1, 2, 3, 4, etc., at the rate of one hundred and twenty a minute. Notice carefully the curve, slant and length, and make it one-third of a space high. Curve it but little.

See that little finger slips freely toward the right in making up strokes. Keep down strokes straight. Watch height.

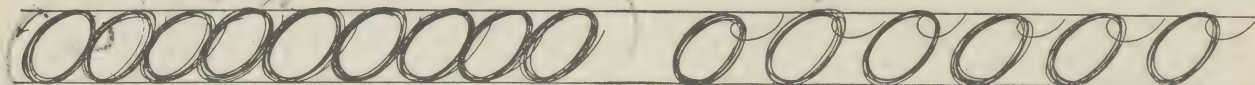
The little straight line is made downward instead of upward, and with the little finger slipping less freely than in the right curve, being finished with the pen resting on the paper, while in the right curve the pen was raised from the paper while still in motion. Watch spacing and slant. The tendency is to make the lines too close together, and to slant them too little. Watch position, and keep the fingers from acting.



The lower-turn principle forms the main part of a number of letters, and should be mastered before going any further. Keep the down strokes straight, the turn narrow, and the up strokes slightly curved. See that the little finger slips freely in making the up stroke. Count: 1, 2; 1, 2; etc., at the rate of about eighty a minute. Make the form as nearly as possible one-third the space between two blue lines, and watch closely the spacing between the forms.

In joining the principle, and thereby forming an exercise, which we will call the lower-turn exercise, but one count is necessary for each down stroke as follows: 1, 2, 3, 4, 1, 2, 3, 4, etc., at the rate of about one hundred and sixty down strokes a minute. Not that many each minute, but at about that rate of speed when the pen is on the paper. Think between exercises, and therefore pause when the pen is off the paper, in order to decide how to improve.

See that little finger glides. Finish O tracer upward. Ovals should be longer than wide. Count for O: 1-2-3-4-5 finish.



Don't forget about position. See that the back is straight and that the elbows are near the corners of the desk. Watch the first finger to see that it is nearly straight, and that the penholder points toward the shoulder. Also see that the little finger slips freely, and that the angle of the paper is the same as shown in your book. Position is very essential, not only to good writing but to health as well.

See that the movement is regular, elastic and free. See that the down stroke curves as much as the up stroke. Keep the fingers from acting, and see that the motion comes from the elbow. Make the forms about two-thirds as wide as long, and be sure to finish the tracer of the *O* upward. Aim at ease in execution. See how neatly you can do the work. Make up strokes as heavy as down lines.

Start leftward. Finish upward. Start and finish with curve. About 1 a second. Note proportion.

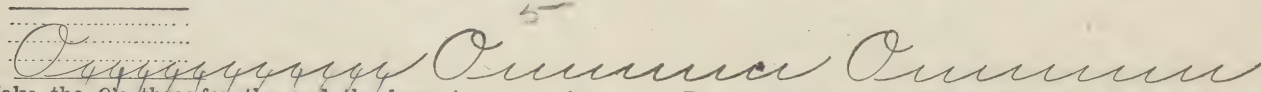
23-15 lines

1-15 lines

The O is composed of a slanting ellipse or oval, two-thirds as wide as long, finished with an upward curve. Both sides should be curved equally, and the top should be as rounding as the bottom. The finish should be kept high to prevent it from resembling A. Keep the loop relatively small. Make the large tracer across and not down the page. Count: 1, 2, 3; 1, 2, 3, etc., at the rate of forty a minute for the tracer, and sixty a minute for the one-space O.

Alternate the oval and O across the page and count: 1, 2, 3, 4, 5, 6, 7, 8, capital O; 1, 2, 3, 4, 5, 6, 7, 8, capital O etc. Finally practice the O by itself. Begin and finish the O with the pen in motion; that is, start the motion before the pen touches the paper and raise the pen from the paper while it is yet in motion. Start the letter leftward, not downward, and let the motion continue from letter to letter, instead of stopping as soon as a letter is completed.

Use arm movement. Count: Capital-O, 1-2-3-4-5-6-7-8-9-finish. Note size and spacing. Watch position.

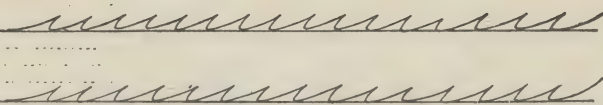


Make the *O*'s three-fourths the height of the lower-turn exercise one-fourth the height of the space between two blue lines. Count: Capital *O*, 1, 2, 3, 4, 5, 6, 7, 8, etc.; for the *O* and the exercise. See that the little finger glides freely. Train the hand to move easily and regularly. Make at the rate of twelve *O*'s and exercises to the minute.

Do not be satisfied with anything but a graceful movement, for a graceful motion is the product of a free arm action. The fingers are too short to act gracefully and freely. Therefore persevere until you can command the hand to do what is desired.

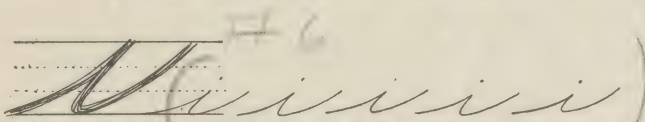


Make the large retracing *i* exercise with a free, forceful arm movement. Keep the down strokes straight and slanting, and the up strokes slightly curved. Count: 1, 2, 3, 4, 5, 6, 7, 8, 9, repeat 1, 2, 3, 4, 5, 6, 7, 8, 9, etc., at the rate of about one hundred and twenty up strokes a minute. In the *i* exercise, which should be made one-fourth space high, the little finger should glide freely and forcefully to the right in making the up strokes. Be sure to form an angle at the top



and a short turn at the base line. Be equally careful to make the down strokes nearly straight and slanting. The tendency is to curve the down stroke entirely too much. Keep the down strokes just as light as the up strokes, which will necessitate a light, elastic action of the arm. Count at the rate of two hundred down strokes per minute. Keep your back straight and your eyes the right distance from the paper.

See that little finger slips in up strokes. Use arm movement. Down stroke straight. Dot carefully.

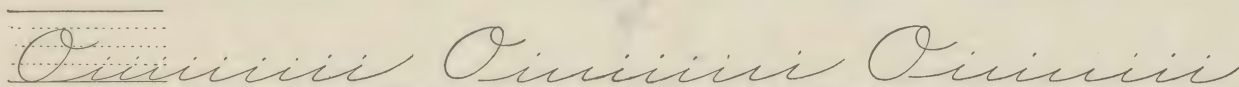


The *i* contains an angle, a turn, a dot, and three strokes. The first and last strokes are the same in curve and slant. Place the dot just above the letter and in line with the down stroke. Never loop *i* or it will resemble *e*. Do not curve down stroke or it may be mistaken for *c*. Make the letter the height suggested by dotted lines.



Use the same free, gliding motion used in the lower-turn exercise. See to it that the little finger slips freely in making the up strokes, and that the forearm acts like a hinge at the elbow. The tracer should be made freely but not hurriedly, as the object is to get good form with movement. For *i* count: 1, 2, 3, dot; 1, 2, 3, dot; etc.

Use an easy, circular arm movement in the O and an easy graceful movement in the i. Keep a good position.



First, see that you have a good position of the body, hand, pen, and paper. Second, note carefully the relative size of the *O* and *i* exercise as compared with each other, and with the blue lines. Third, the down stroke of the *i* should be the same in slant as the *O*. Fourth, both letters should be made with the arm movement, but the *O* will require a circular while the *i* will require a lateral motion.

See how easily and gracefully and yet how correctly you can execute these forms. See to it that the *i* has an angle at the top and a short turn at the base, and that both letters rest on the base line. Form and freedom are the prime factors. Make the small *i* exercise with a lively, gliding arm movement that comes direct from the elbow.

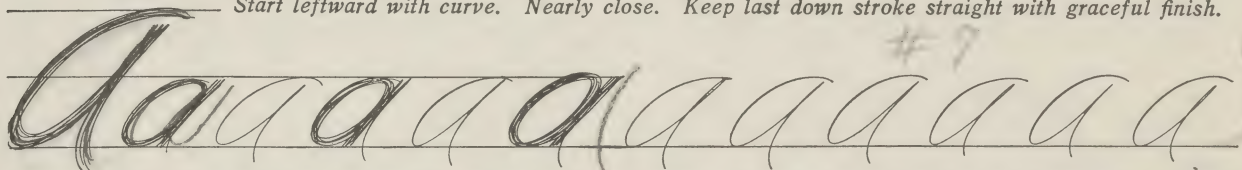
Keep good position. Take good care of pen. Make oval and straight-line exercise without raising pen; also A tracer.



This retrace-oval and straight-line exercise is a splendid one to develop the circular and in-and-out motions of the arm. Count six for the oval and ten for the straight line, at the rate of about two hundred down strokes a minute.

In the A tracer, count about six each for the oval and straight line, finishing with curve below the base line. Use the arm, not the fingers, and sit healthfully, watching the angle of the paper. Be patient and persevering.

Start leftward with curve. Nearly close. Keep last down stroke straight with graceful finish.

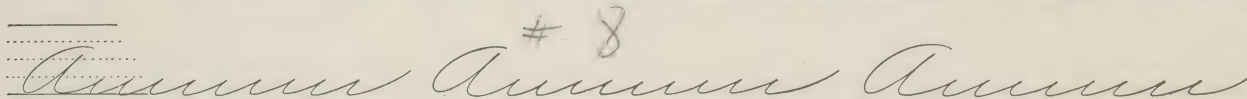


The capital A is much the same as small a grown tall. The first stroke should be curved more than the second, while the second stroke should be nearly straight with curved finish below the line. Start the letter leftward at the top, and retrace the second part about half way down. Never loop the letter or it may resemble O.

Make a line of the large tracer across the page, then alter-

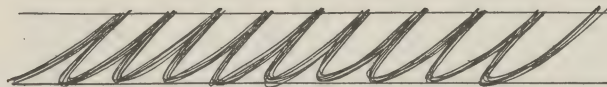
nate the one-space tracer exercise and the A across the page. Count: 1, 2, 3; 1, 2, 3; etc., for the A, and 1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6, for the A tracer exercise. Make about one A a second. Pause between letters long enough to observe critically wherein you have failed and wherein you have succeeded; long enough to determine and resolve how to make the next one better.

Keep forms uniform in slant and height. Sharp tops, rounding bottoms. See that little finger glides freely. Watch finish.

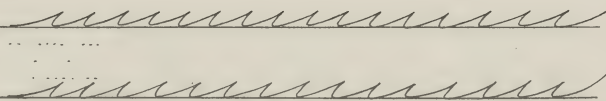


Try to make each letter three-fourths the distance between blue lines, and the lower-turn exercise one fourth. Go from the letter to the exercise without stopping the motion. Make the oval of A more slanting and less rounding than O. See that both parts of the A rest on the base line, and that turns are not too wide or rounding.

Watch carefully the spacing between the down strokes and their slant. Keep the exercise rounding at the bottom and sharp at the top. Do not forget about position, either of the body, or of the hand, or of the paper. See that the elbows are near the corners of the desk and that both feet are flat on the floor.

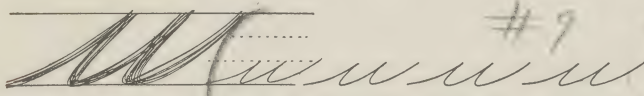


Count: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, one for each up stroke in the tracing exercises. Be sure to make these exercises a full space in height, and as regular in width as possible. Do not curve the down strokes, and keep the lower turns short. Trace over the form about six times, and keep the down strokes just as light as the up strokes. The clothing on the arm should be loose to allow the arm to act freely.

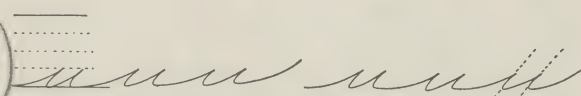


Make the lower-turn exercise one-fourth space in height. Count one for each down stroke as follows: 1, 2, 3, 4, 5, 6, 7, etc., at the rate of about one hundred and sixty a minute. Aim at uniformity in height, slant, and spacing. Keep the down strokes just as light as the up strokes, and be sure to use no finger action. Next time watch the fingers and the arm, in order to determine how you write.

Keep down strokes slanting, straight, and parallel. Last turn should be as narrow as first. Keep little finger gliding.



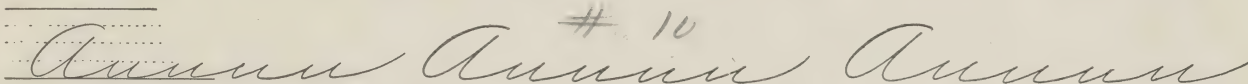
The *u* is composed of two angles, and two turns. It is sharp at the top and rounding at the base. The two down strokes should be straight and parallel. See to it that the first does not slant more than the second, or that the second is curved. All up strokes should be the same in curve and direction. Retrace the large form about five times and



always use an easy, graceful, gliding arm movement.

See that the movement comes direct from the elbow and that the little finger glides freely. Count: 1, 2, 3; 1, 2, 3; etc. Make second part same height as first, and last turn no more rounding than the first. Keep the spacing wide between the letters in the *u* exercise—do not widen the letter.

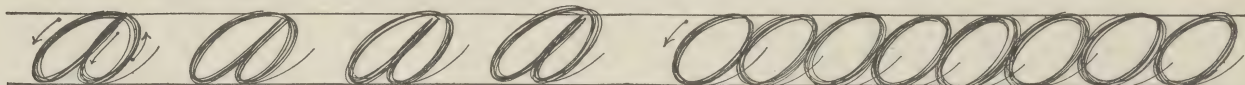
Nearly close the A. Keep u on same slant as last stroke of A. Turns on base line should be uniform and rounding.



The *A* and *u* are excellent to practice together. Make the *u* one-third the height of the *A*, and make the *u* the same width as the *A*. Keep the *u* sharp at the top and rounding at the base. Start the *A* with a rounding motion, but end it and make the *u* with a direct, in-and-out gliding motion. After writing a few lines, stop and examine the forms carefully to see how well or how poorly you are

making them. Now see how much better you can do it. "If at first you don't succeed, try, try again," is as good advice today as when it was spoken many years ago. Write the *A* and the 4 *u*'s at the rate of 16 a minute. Not that many each minute, but at that rate of speed whenever you are practicing.

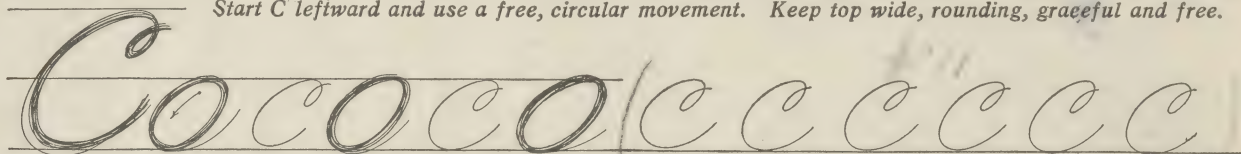
Retrace A 6 and oval 8 times. Keep central stroke of A straight. Count 1, 2 for A tracer.



In making the A tracer, endeavor to make the lines close together, and retrace each about six times. Keep both turns on the base line, about the same in width, and see that the central stroke is straight and slanting. Also see that both sides are about the same in width. Count one for the first down stroke and two for the second down stroke, using a free, lively motion. Think clearly.

You should be able to make the oval exercise quite symmetrical by this time. You may do well to try it two spaces high instead of one as shown. Do not let the elbow slip upon the table, but force the arm in and out of the sleeve. Watch the down stroke to see that it is as curving as the up stroke, and notice the spacing between the forms. Be careful at all times, never making a stroke carelessly.

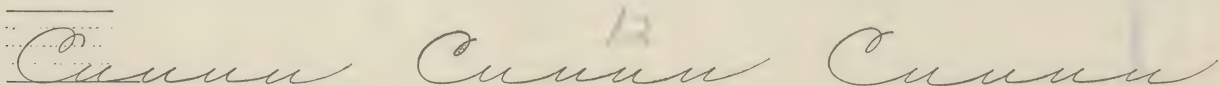
Start C leftward and use a free, circular movement. Keep top wide, rounding, graceful and free.



The C begins with a loop resembling the small o which merges into a large oval. Be sure to start the letters a little below the top, and to curve the down stroke considerably more than the finish. Keep the top almost as rounding as the bottom. Make the letter about two-thirds as wide as long. Start the motion before touching the pen to the paper, and end it while the pen is in motion.

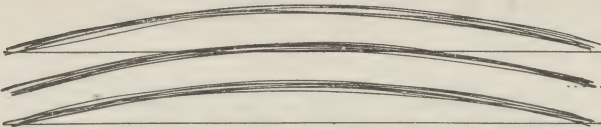
Place the pen on the paper quickly, and complete the letter almost in the twinkling of an eye. Count: 1, 2; 1, 2; etc., at the rate of about one letter a second. Pause frequently between letters in order to observe, to criticise, to correct, and to determine what to do in order to improve. Unless you do this, you cannot hope for very much in the way of improvement or excellence.

Curve C but keep u straight. Both should be the same slant. Keep a good position and use arm movement.



The Cu exercise is a good one. Be sure to start the C somewhat below the top, and to go upward after forming the loop instead of starting downward. Keep the back of the C rounding, and the downward strokes of the u nearly straight. Strive to keep the small letter one-third the height of the capital, and the capital three-fourths the

height of the space between blue lines. Endeavor to get just as many forms on each line as are shown in the copy. Form the habit of keeping the right and left margins vertical. Remember that excellence does not come at the first bidding. Watch spacing between the u's, and keep the down strokes the same in slant.



Be sure you have the correct position of the body, arms, hand, pen, and paper. Swing the hand gracefully and forcefully from left to right and right to left, half way across the page, in this upper-curve exercise. Count: right, left, right, left, right, left, etc., at the rate of about one hundred strokes a minute. See how regularly you can space the exercises, and how nearly the same length you can keep them.

Make the left curve upward and the straight line downward.



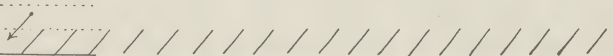
Make the little straight-line exercises one-half space in height, with the push-and-pull arm movement. Do not let the fingers act in the least, but see to it that the arm vibrates freely within the sleeve while making these exercises. The pen should not be raised unless to dip ink, in making these exercises half way across the page. See that your pen is not too coarse, and do not ride the left point.

See that the little finger glides freely in the left curve.



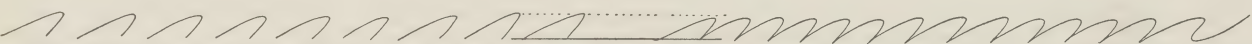
The left curve should be made upward with the little finger slipping freely. Raise the pen while in motion, thereby avoiding a dot at the end of each line. Make this form one-third the height of the space between two blue lines, and see to it that the motion comes direct from the elbow. The wrist should not act in the least. Watch spacing carefully between the forms, and note carefully the slant.

See that little finger slips freely in making the up strokes.



The straight line should be made downward and less freely than the up strokes. Watch the spacing closely and make the forms one-third of a space high. Make these down strokes no heavier than the up strokes, and be sure that the fingers do not act. The little finger need not slip as freely in making the down strokes as in making the up strokes. But it should slip freely in going from one to the other.

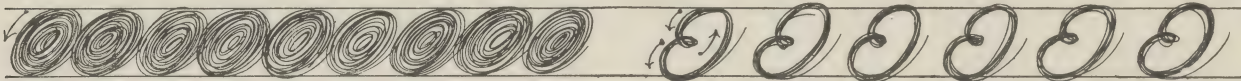
Begin and end on the line. Watch spacing and slant.



The upper-turn principle is used in a number of letters, and should be made with care. Watch carefully the down stroke to see that it is slanting and nearly straight. Begin and end on the base line and make it one-third of a space high. Count: 1, 2; 1, 2; etc., at the rate of about eighty a minute. Be careful about the spacing between the forms, and also see that the down stroke is as light as the up stroke. Light, smooth lines are desirable.

When practicing the exercise, count for the down strokes only, and make them at the rate of one hundred and sixty a minute. Be sure to have turns at the top and angles at the bottom. See to it that the spacing is regular, and that the forms are one-third of a space high. Make the entire exercise without raising the pen. See that the forearm acts freely from the elbow, and that the fingers do not act independently. Use a quick, lively motion from start to finish.

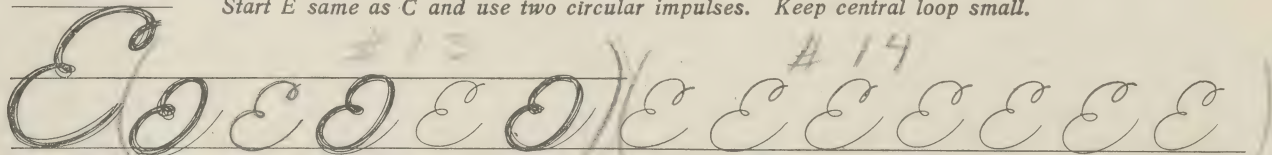
See how gradually you can approach the center of the oval. Keep loop of E tracer small, low, and pointing downward.



Watch position carefully, and see that it is healthful as well as efficient. That is, see that the body is erect, and that the hand, pen and paper are in the right position to do the work easily and well. This diminishing tracing exercise is a fine one to help you in gaining control over the movement. Start it out just as you do any other exercise, and wind it gradually to the center, keeping the lines equally distant from each other.

In the *E* tracer, count 1 for the upper part and 2 for the lower part, and retrace each form about six times. Keep the little loop near the center. Be sure to make the exercise a full space in height, and to finish it rightward the same as you would naturally finish the *E*. Watch spacing between the forms, and see how neatly and gracefully you can do the work.

Start *E* same as *C* and use two circular impulses. Keep central loop small.

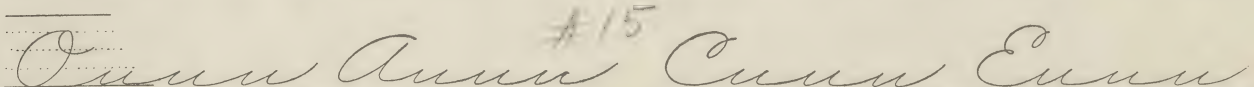


The *E* begins and ends precisely the same as *C*. It resembles *C* with a loop in the back. Both down strokes should be rounding and graceful. The little loop in the center should slant downward at right angles to the main slant of the whole letter. In the large tracer you will ob-

serve that the small loop comes nearly half way down, which indicates that the top is larger than it appears.

Alternate the retraced oval and the letter clear across the page, counting six for the oval and three for the *E*. Count: 1, 2, 3, for the *E* and 1, 2 for the *C*. Watch endings.

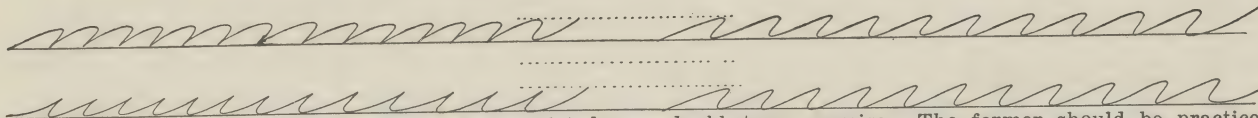
Keep down strokes rounding in *O*, *A*, *C*, *E*, and straight in the *u*'s. Last down stroke should be parallel to the first.



Start each capital freely but not recklessly or you will have difficulty in connecting successfully to the *u*, as it requires changing from a rolling to a gliding motion. Keep both turns the same in the small letter. Watchfulness of details is the secret of superior penmanship. And if you are careful of details in writing you will be careful with

the details of other arts and acts. Keep the down strokes straight in the *u*, and the same in slant. See to it that both parts of the *u* touch the base line, and that the last lower turn of *u* is no more rounding than the first.

Practice *Ou* across the page, then *Au* across the page, allowing a line to each, and four groups to the line.

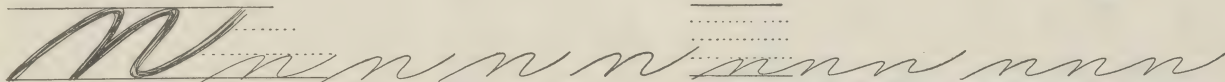


Do not raise the pen until each exercise is completed. Exercise care so as to secure uniform spacing. Much time can be spent very profitably upon these exercises. They are more valuable than they appear; therefore invest in them. They will pay handsome dividends later on, all through life. Use push-and-pull movement. The lower and upper-turn exercises can be made faster than the

double-turn exercise. The former should be practiced at the rate of 160 down strokes a minute, while the latter should be practiced at the rate of 120 down strokes a minute. Keep slant, spacing, turns, and angles uniform.

Train the eye to see and the hand to write straight across the page without ruled lines. Practice these exercises crosswise over your previous practice.

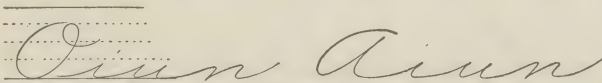
Sit healthfully. Watch angle of paper. Notice position of pen and paper. Count and locate turns and angles.



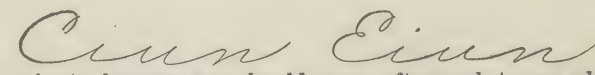
The *n*, like the *u*, is composed of five strokes; two of which are nearly straight, and three of which are curved. It contains three turns, and one angle; the last upper turn should be as rounding as the first, and the lower turn should be no more rounding than the upper turns. The last down stroke should be the same in slant as the first down stroke. The tendency is to slant the last down stroke less than the first. Count: 1, 2, 3; 1, 2, 3; etc., for each up stroke.

It is not a bad plan first to go over the large retraced *n* with a dry pen, and then make it across the page with ink. Keep the elbow well out from the body, and have the pen-holder pointing over the shoulder, in order to secure a perfectly free movement. In joining the letter, see that the spacing between the letters is wider than the spacing in the letters. This wide spacing forces the little finger to slip freely from left to right, which indicates that you are using arm movement. Watch final strokes.

Keep down strokes straight and same in slant. Push pen freely and firmly from letter to letter. Keep turns rounding.



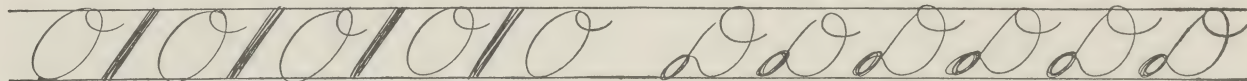
Begin and end each word-like exercise with a graceful motion. See that the *n*'s are rounding at the top and the *i*'s and *u*'s sharp. Keep the down strokes on the same slant, and nearly straight. Repeat each four times on a line, and at a rate of sixteen a minute; not that many each



minute, because you should pause after each to see wherein it is poor and wherein you can improve it the next time. See that the little finger slips freely from letter to letter.

This is an excellent review lesson and should show some improvement in both form and movement.

Keep O and straight line tracer on same slant, and watch spacing between forms. Count: start-1-2-3-4-5-finish-D.



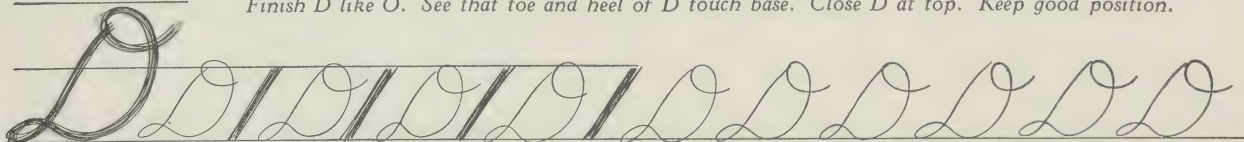
Alternate the O and straight-line tracer, counting, 1, 2, 3; 1, 2, 3, 4, 5, 6; 1, 2, 3, etc.

For the D tracer, count: start, 1, 2, 3, 4, 5, finish, making sixteen a minute.

Enthusiasm makes things easy. If you are interested you will enjoy the writing hour. Start to work enthusiastically

and see how easily you can conquer that right arm of yours. Be observant and careful concerning spacing between forms and relative length and width of ovals. See that the straight-line exercises agree in slant with the ovals. Drive the pen; do not drag it. Cultivate a light, elastic touch of the pen to the paper.

Finish D like O. See that toe and heel of D touch base. Close D at top. Keep good position.



The D begins and ends much the same as O. But it does not begin with quite as much curve nor end with quite as large a loop. This letter has what may be termed a toe and a heel, both of which should touch the base line, much the same as the toes and heels of people touch the floor while writing. Keep the lower loop smaller than the upper loop, and the oval nearly as wide as the O.

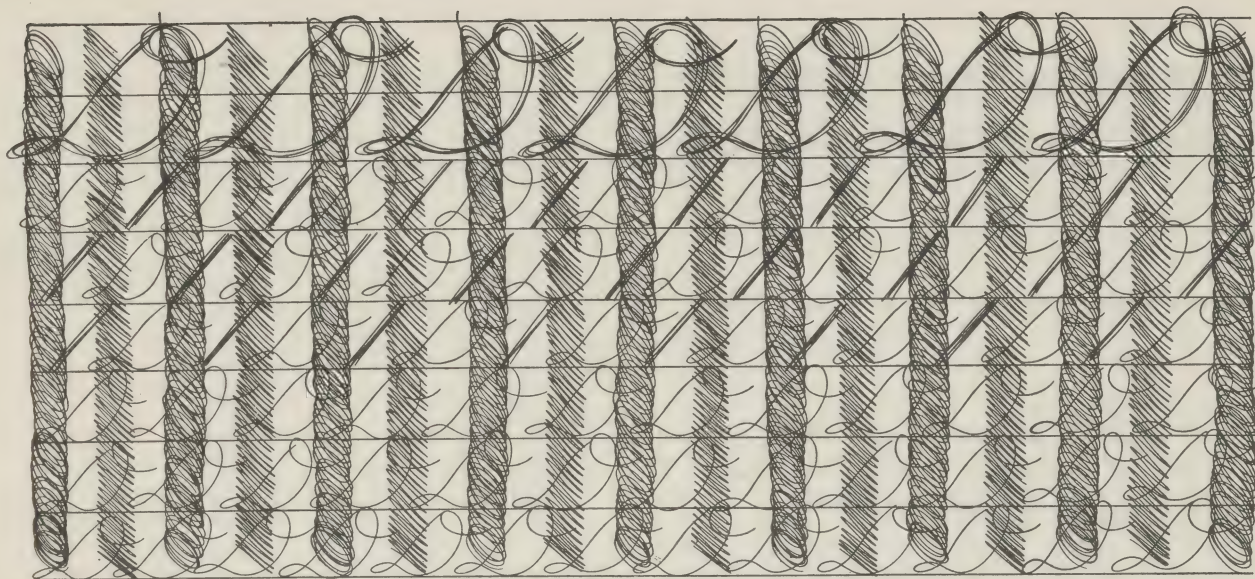
Count: 1, 2, 3, for D. Make at the rate of about fifty a minute. Of course, not that many every minute, but when the pen is on the paper it ought to move at about that rate of speed. Begin and end the letter with a graceful motion, pausing, if need be, a very little in the formation of the lower loop. Alternating the O and the straight-line tracer is good practice, and helps to start the D.

Note spacing between capitals and between small letters. Compare slant and width of all letters. Watch turns.



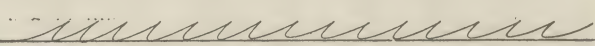
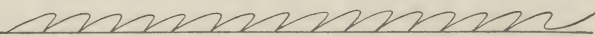
Be sure you have a good position. Where are your elbows? How about the direction of the penholder? Does the side of the hand touch the paper? At what angle do you hold your paper? Are both feet flat on the floor? These things are all necessary for good writing and good health, and now is the time to form the habit of sitting correctly.

D. O. Dunn is a fine name to practice because the D and O are similar and so are the u and n. You ought to be able to write this name well about eight times a minute. See that both parts of the D touch the base line, and watch carefully the slant of the down strokes in the small letters. Compare first and last strokes of the small letters; they should be the same in slant and curve.



This plate shows the method of arranging and practicing copies crosswise over others. These exercises should be practiced crosswise of the ruling, in order to school the eye in direction and size. Paper is economized by following this plan.

Position, Form and Movement are the Trinity which Lead
to Excellence in Writing

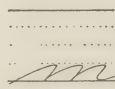
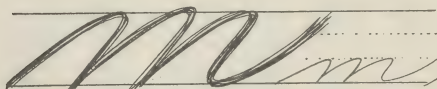


Use a quick push-and-pull arm movement in these exercises and make them at the rate of about two hundred down strokes a minute. Make each section without raising the pen or halting the motion.

as the compact, but they can and should be executed rapidly. Let ease of execution be your motto and your method, and graceful writing will follow as surely as result follows cause. Good writing is the result of critical observation, careful practice, and perseverance. Keep turns rounding, angles sharp, and spacing uniform.

The open exercises cannot be executed quite as rapidly

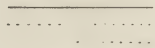
Count angles and turns. Keep last upper turn as narrow as lower turn, and last down stroke same slant as first.



The *m* is composed of four turns and two angles. All of the down strokes should be the same in slant, and all of the turns should be equally rounding. The last upper turn should be no sharper than the others, and the lower turn should be no more rounding than the upper. The spaces between the down strokes should be equal, and the up strokes should be on the same slant. The last stroke should not curve more than the first.

Make the tracer one full space high. The arm should not slip at the elbow, but act freely upon the muscle located on the underside of the arm. The sleeve should be loose. Keep the body erect, and do not allow the hand to rest on its side; also see that the paper is placed as shown in the fore part of the book. Count on the up strokes: 1, 2, 3, 4; 1, 2, 3, 4, etc., at the rate of about thirty separate letters to the minute.

Write word without halting or raising pen. Watch spacing between letters. See that little finger glides.

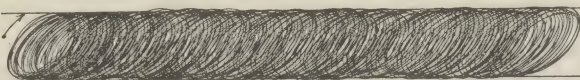


Review the *n* and *m* by joining them into an exercise, using a quick arm movement and watching upper and lower turns closely to keep all equally rounding.

This is a fine word to practice and to improve upon. If you have a good position, the paper turned at the right angle, and the arm resting lightly on the muscle in front of the elbow, you should be able to write the word *minimum*

without raising the pen except to dot the *i*'s after the word is completed. The spacing should be wide between the letters but the letters themselves should not be wide. Do not work with a dragging, heavy action, but strive for lightness of touch and gracefulness of motion. Use no finger action in such words.

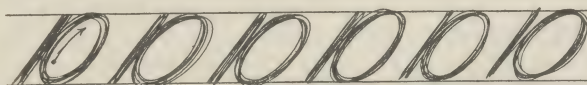
Uniformity in size, slant, and spacing is essential; so is freedom of movement. Finish exercises same slant as in start.



See how gracefully and how well you can make the reverse oval retracing exercise. Be sure to maintain an oval throughout and to finish it with the same slant with which you started. This will not be easy to do, but it is necessary that you do it if you wish to maintain uniform slant in your writing. The straight-line exercise should be made with a quick, vibrating-like arm movement. That is,

the forearm should act quickly in and out of the sleeve in a slightly diagonal manner. There should be no finger action in exercises of this sort. Avoid it by insisting that your arm shall move freely on the muscle located in front of the elbow. Try this exercise two spaces high instead of one. Then try it a space and a half high. The space-high exercises will now appear easy.

Go from straight-line to oval without checking motion. Finish first part of P before starting second part. Persevere.



This retrace-oval and straight-line exercise is a most excellent one to train the hand to go where you decide it shall go. Make oval and straight-line exercise without raising the pen, and maintain uniform slant and spacing. If you can do this it is not likely that you will have much trouble with the P-like exercise which follows. Count:

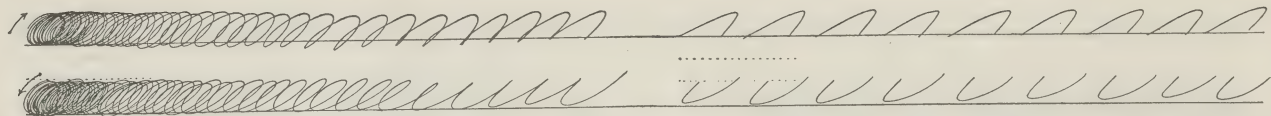
down, 1, 2, 3, 4, 5, oval, 1, 2, 3, 4, 5. Go quickly from the straight line to the oval without pause, and see how nearly round you can make the circle of the P. Watch carefully the slant of the straight line, and the spacing between the letters. If the lines blur and blot, your pen may be too coarse and worn, or your touch too heavy.

Count: start-1-2-3-4-5-6-oval, for retraced forms, making 16 a minute. Count: start-1-2-oval for "P."



Start this letter form with an easy, upward swing, then retrace the straight line about six times using a vibratory, push-and-pull movement of the arm. See how rounding you can make the second part of the P, and how gracefully you can begin it. Also see how perfectly you can retrace the straight-line part. Curve the upper side of the oval as much

as possible, and finish the letter easily and gracefully. Be sure to begin the letter by starting the motion rightward instead of upward and with a curve instead of a straight line. Pause now and then to examine your work critically; compare it with the copy. Then resolve to do better. For the second count: 1, 2, circle, retracing the down stroke.



The upper and lower-turn exercises are well worth your most conscientious effort. Make them a full half-space high, and keep the down strokes quite straight and slanting. Make a good strong distinction between the turns and the angles, and yet do not get the turns too rounding, for if you do the tendency will be to curve the downward strokes too

much. Count for the down strokes only in the exercises, but in the principles count as follows: 1, 2; 1, 2; 1, 2; 1, 2, etc., accenting the two in the upper-turn principle and accenting the one in the lower-turn principle. Finish the upper-turn exercise with the pen resting on the line but finish the lower-turn exercise while the pen is in motion.

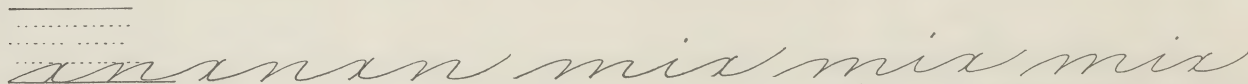
The x begins and ends same as n. Keep down strokes nearly straight. Little finger slips freely in up strokes.



Begin the *x* the same as the *n* and end the same as *i* or *n*. After making the first part, raise the pen and place it at the top, and come down over the last stroke made, keeping the down strokes nearly straight. Make the up strokes the same in slant, and curve one as much as the other. Come to the base line with the last part, and make the upper turn as rounding as the lower turn.

Count: 1, 2; 3, 4; 1, 2; 3, 4, etc., for the single *x*, pausing between the two and three count. Avoid a sluggish motion on the one hand and a jerky motion on the other. The quality of line shows very plainly the quality of effort put forth. Note the different sizes. Practice each of the three sections entirely across the page.

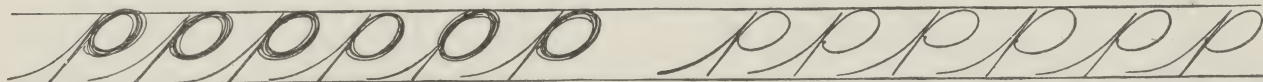
"Mix" brains with your ink. Raise pen in x. Use a free, gliding arm movement. Watch spacing and ending.



Begin and end *x* just the same as *n*. See how gracefully you can make the compound curve joining the letters. Repeat the three *x*'s and three *n*'s three times across the page. Write the word "mix" five times across page. Good writing is neither crowded nor sprawling; muscles must be

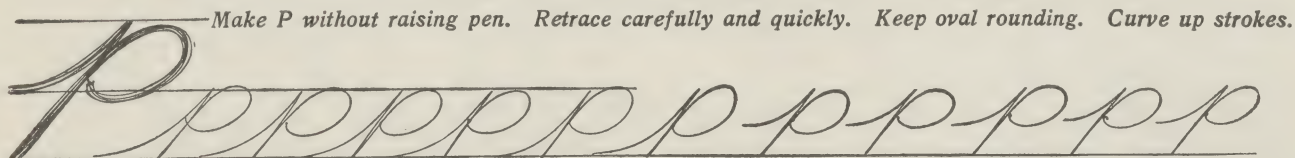
neither cramped nor flaccid to do good writing, or anything well. Keep turns rounding and angles sharp. Turns and angles should never be the same. Now see how well you can make a half page of these letters and word. End letters and words as carefully as you begin them.

Count: start-1-2-3-4-5-6-dot. For P, count: start-one-circle-dot. Curve up strokes. Make last part of letter rounding.



Retrace last part quickly, stopping with pen on paper. Is your sleeve loose so that the arm can act freely within it? If your sleeve is tight you cannot hope to make much of a success of arm movement writing. The art of writing is not so easy that one can do it well in any position, or in tight sleeves. Writing is the smallest, speediest, and most

difficult art all are expected to acquire. You will therefore do well to observe every detail which makes for good writing, and to avoid those things which have a tendency to detract from good writing. Count: 1, 2, 3, for the second part of the copy, pausing on the stem with a dot finish. Do not raise the pen in the letter.

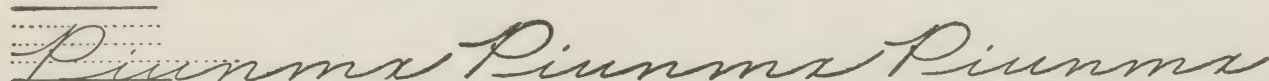


The P is composed of starting stroke, a straight retraced line, and reverse oval. Curve the up stroke in the oval as much as the down stroke. The oval should be about two-thirds as wide as long, and it should end on or near the straight line. Be careful in the use of the pen. Do not turn it leftward on the left point, for that soon injures it. Make the tracer across the page, then the one-space letter

starting on the base line, and finally finish the practice on the letter starting at half the height.

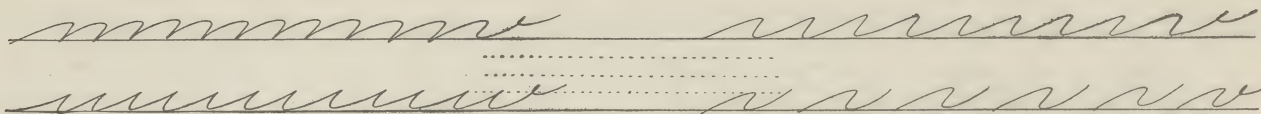
Use in-and-out, circular, arm motion. Keep your movement under control by thinking of the letter you are about to make. Be quick mentally, if you would be quick and precise physically. Count: 1, 2, circle, at the rate of about fifty a minute.

Retrace P carefully. Start i parallel to finish of P. Watch spacing between letters. Watch angle of paper.



"Piunmx" is a very good word-like exercise to practice, as it reviews the little letters. See how much better you can write them. Watch spacing between letters, and turns and angles in letters. See that the down strokes of the small letters are parallel with the first stroke of P. Keep

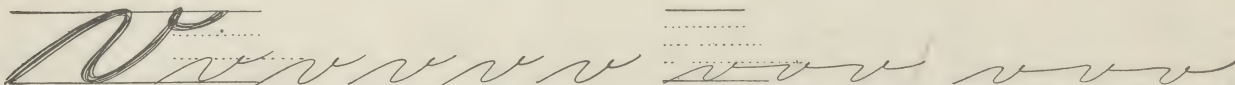
i sharp at the top and n rounding. Keep beginning stroke of i parallel to the last stroke of P. Write this word-like exercise at the rate of ten a minute, but pause now and then to criticise and direct. Watch spacing and slant, position and movement.



These exercises should be executed rapidly, with the movement coming directly from the elbow. Endeavor to keep the down strokes at the same slant. Aim to make upper and lower turns the same in size. To discover whether or not you are doing so, reverse your paper, and if they look the same there is no doubt that you are making

them correctly. Be careful to end all exercises with a tiny loop finish, pausing to do so. The up strokes should be made with the little finger slipping freely, and without any action whatever of the fingers. Count for down strokes in the exercises, but for the three-stroke principle, count: 1, 2, 3; 1, 2, 3; etc., giving one count for each stroke.

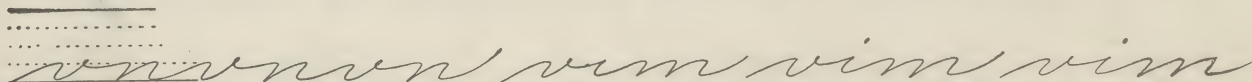
Finish v carefully, without raising pen. Keep long connecting line nearly straight. See that sleeve is loose.



The *v* contains two turns, three strokes, and a tiny loop for a finish. The first turn should be just as rounding as the second, and the down stroke should be nearly straight and the same in slant as the down strokes in other letters. Avoid looping the finish, keep it high, and end it upward. Keep the second part nearly as wide as the first, for if it gets too narrow it may be mistaken for *o*.

The *v* is a very graceful letter when made well, and it is an easy letter to make if one employs a graceful arm movement, and pauses gently in the finish. Avoid a quick, jerky motion. Pause neither at the top nor at the bottom. Keep the connecting stroke straight in going from letter to letter in the exercises. Count: 1, 2, 3; 1, 2, 3; etc., for the single letters, and one count for each letter when three are joined.

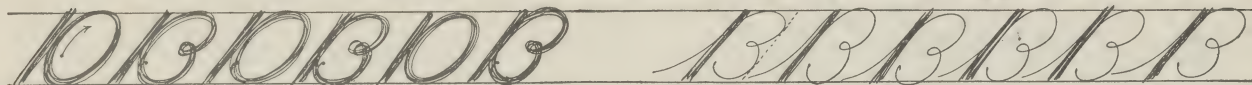
Put "vim" in your practice, watchfulness in your eye, perseverance in your effort, and good writing will follow.



Write the *v-n* exercise without raising the pen. Pause slightly to finish each *v* carefully. See that the second upper turn of *n* is as rounding as the first or last, and that the first turn of *v* is as rounding as the one at the bottom. In other words, turns should be equally rounding, angles equally sharp.

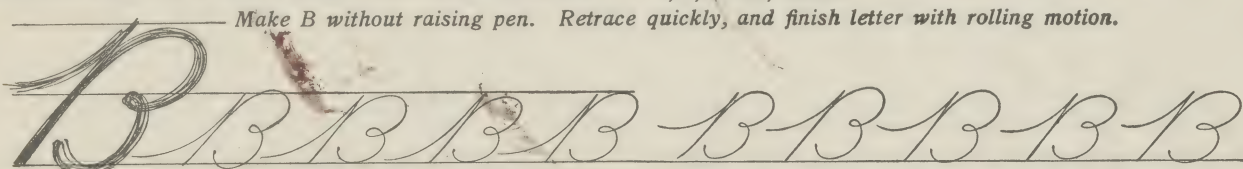
The word *vim* should be written freely five times on a line and with a clear-cut stroke. Considerable strength of movement is necessary. In the line connecting the letters you will do well to push on the pen slightly, seeing that the forearm acts like a hinge at the elbow. Write the word well twenty times in one minute.

Make each tracer without raising pen, and end with dot. Count: start-1-2-3-4-5-6-circle-circle, for the B.



After making the straight-line exercise, go directly to the oval and finish it before raising the pen. Then start the *B* exercises at the top as before and retrace as shown. Watch carefully the slant of the ovals and keep them uniform in slant with the straight-line part of the exercises.

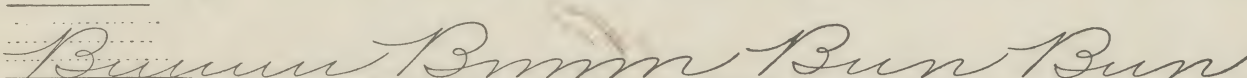
Be sure to start the *B* with a right curve, and retrace the



Make B without raising pen. Retrace quickly, and finish letter with rolling motion.

The *B* is composed of a starting stroke, a straight line retraced, and two incomplete ovals joined by a small loop. The little loop should point upward. Finish the last oval with the pen resting on the paper, forming a tiny dot. Learn to be quick by working faithfully upon the exercises and by thinking quickly. Good writing is neither slow nor slovenly.

Retrace B carefully and watch slant of little loop. Start B with curve. Watch slant. Write word without raising arm.

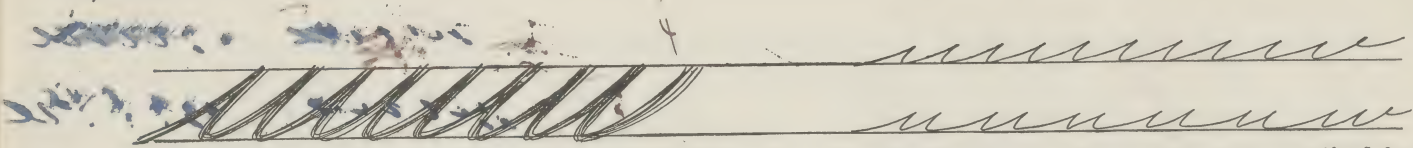


Retrace the first part of *B* quickly and carefully. A slight pause at the finish of the capital may be made preparatory to joining to the small letter exercises, but do not halt long. Run the exercises off at a lively pace, counting: 1, 2, 3; 1, 2, 3, 4, 5, 6, 7, glide. Quickness is quite as necessary in these days of despatch as is quality. Therefore strive to write with considerable force. By so doing you

first part carefully but quickly. Note carefully the slant of the two ovals. A line drawn tangent to the right side of the top oval and to the right side of the lower oval should be the same in slant as the retraced part of the letter. Use a push-and-pull action in the straight-line part of the letter, and a purely circular action in the ovals. Count: 1, 2, 3, 4, 5, circle, circle.

Use a combination of push-and-pull and circular motion in forming this letter. Retrace the first part carefully, and keep the ovals rounding. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc.; or, start, one circle, circle; start, one, circle, circle, etc. Make all letters uniform in width and slant, and watch space between letters. Use a light, elastic motion.

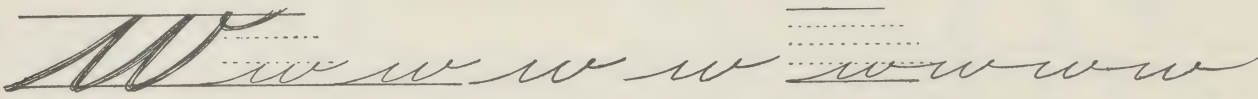
will develop freedom and ease. Slant *u* and *n* in the word "Bun" the same as the first down stroke of *B* and the upper and lower turn exercises. Keep tops of *u* sharp and *n* rounding. Keep small letters one-third as high as the capital, and the latter three-fourths the space between blue lines. Do not forget position. It is necessary for health as well as for penmanship.



Use a free, forceful, push-and-pull motion in the big ~~u-like~~ exercises. In a form like this, you may count for the up strokes on for the down strokes, whichever you desire, but not for both. Neither is it necessary to count for all writing; only now and then to secure uniform action on the part of all. Watch position of pen and hand.

The lower-turn and *u* exercises should be practiced freely and finished with great care. Keep the down strokes straight, slanting, and parallel in the *u*, and see that it ends with a tiny finish. Keep the tops sharp, the motion free, and do not curve the down strokes much.

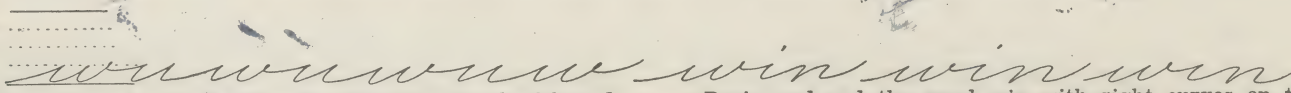
The w begins like u and ends like v. See arm moves from elbow. Down strokes are parallel. Finish carefully.



The *w* contains two angles, two turns, and a finish like *v*. Keep the second part of the letter the same width as the first, and be as particular with the finish as in the *v*. If the finish is looped and made low, it resembles *u-e*. Always finish the letter pointing upward. Much of the writing of the world is illegible, not because of lack of skill, but for want of observation of turns. Keep the second turn as narrow as the first, and the down strokes parallel.

Pause gently in finishing the *w*, otherwise use precisely the same movement as in *u*. See to it that the little finger slips freely in making the up strokes, and let the forearm swing freely from the elbow in joining the four wide-spaced *w*'s. Keep the body nearly erect and the elbows well out from the body. For the *w* count: 1, 2, 3, finish; 1, 2, 3, finish; etc.

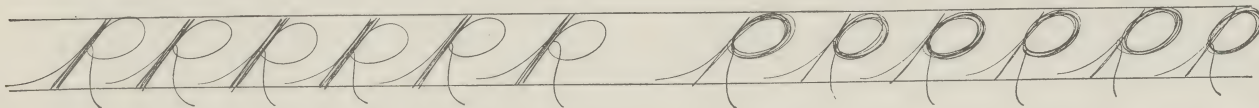
If you would "win" a good hand, you must practice intelligently. Finish w high. Watch spacing between letters.



Remember, a good position is alike good for health and for penmanship. Think clearly by observing closely and improvement is bound to follow practice. Curve stroke between *w* and *n* less than between *u* and *v*. Pause slightly in finishing the *w*. Keep finish high and do not loop it.

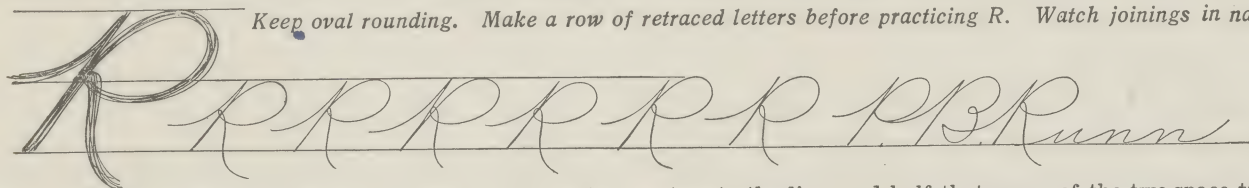
Begin and end the word *win* with right curves on the same slant. The down strokes in *w* should be the same distance apart as those in *n*. See that the little finger keeps gliding gently toward the right while the pen goes from letter to letter. Keep the arm relaxed.

Count: start-1-2-3-4-5-6-oval-finish, for both styles. Curve equally both sides of big oval and finish R with curve.



Be sure to start these letters with a right curve, and make the retrace part quickly with the arm vibrating diagonally in and out of the sleeve in the first form, and rotating in the second style. Note carefully the direction of the little loop as well as of the last downward stroke. Do not be afraid of making the oval part of the *R* too rounding.

Be watchful of your position. Keep the back straight at the waist, the feet uncrossed, and the penholder pointing above the shoulder. This will prevent the hand from resting on the side and will keep the forearm from resting on the muscle. Do not grasp the holder too near the pen. Keep the first finger nearly straight.



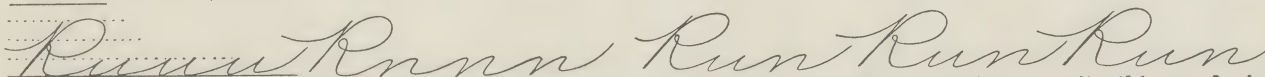
Keep oval rounding. Make a row of retraced letters before practicing R. Watch joinings in name.

The *R* begins precisely the same as *P* and *B*, but ends the same as *A*. The oval in this letter is larger than the top oval in *B*, but about the same as in *P*. The last down stroke should be about vertical. The little loop should tie around the straight-line stem. Count: swing, one, circle, finish, etc., making forty to the minute. Make twelve let-

ters to the line, and half that many of the two-space tracer.

Use a quick, elastic, in-and-out motion in the retrace part of *R*, a circular motion in the oval, and a combination of the two in the finish. The name, "P. B. Runn" makes a good copy for practice. Make the three capitals without raising the pen, pausing at finish of *P* and *B*.

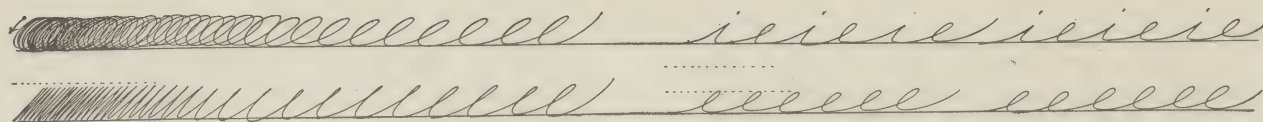
Keep down strokes in small letters parallel to first stroke in R. Write word without raising pen. Watch angle of paper.



The *R-u* and the *R-n* exercises are fine to practice before attempting the following word. Use a graceful arm action.

The word *Run* is a very good word to practice. Endeavor to keep the down strokes straight, slanting and parallel. Make the capital three-fourths the distance between the blue lines, and the small letters one-fourth the

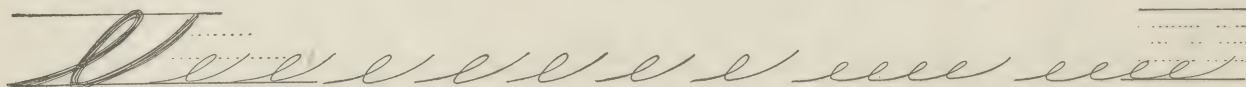
distance. You ought to be able to write this word nicely fifteen times in a minute. Of course you ought not to write that many words each minute, because you need time for criticism and forethought; but when the pen is on the paper it ought to be moving at the rate of fifteen words a minute.



Do not hurry from the compact part of the exercises to the wide part, but gradually, patiently, and perseveringly. Let the motion be a lively one from start to finish. Keep the loops full by using a semi-circular action. Keep the lower turn of *e* as narrow as in *i*. Curve the up-stroke

plentifully, but keep the down-stroke nearly straight. The little finger needs to jog toward the right freely and easily. It is best to let the little finger glide on the nail. Use a semi-rolling motion in the *e* exercise, and keep the top nearly as rounding as the bottom.

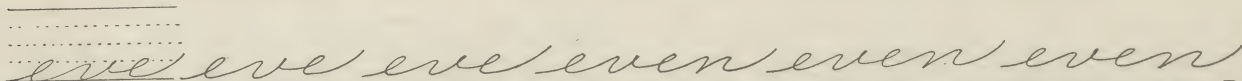
The e begins and ends like i. Always loop it. Curve up stroke. Use an easy movement. Keep lower turn narrow.



The *e* is composed of three strokes, one loop, and one turn. It begins and ends the same as *i*. Always loop the *e* and never loop the *i*, if you would write legibly. Keep the cross relatively low, but start the letter toward the right rather than upward. Keep the turn at the top nearly as wide as on the base line, and avoid curving the downward stroke very much.

Use an easy, semi-rolling motion, and curve the up-stroke as much, and the down-stroke as little, as possible without checking the motion and pausing too long. Count: 1-2-3, 1-2-3, etc., at the rate of 80 a minute—not that many every minute, but at that rate of speed when the pen is on the paper. One count for each letter when joined. Count: 1, 2, 3, 4, for the four that are joined at rate of 100 a minute.

Finish v carefully, and keep loop full in e; also keep down strokes nearly straight. Write 30 words in a minute.

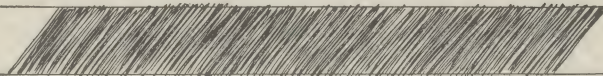
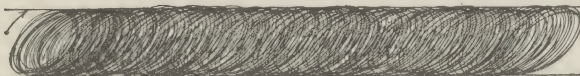


See that the little finger glides over the paper while the pen goes from one letter to the other.

Finish the word *eve* as carefully as you begin it. Do not drop near the base line in going from *v* to *e*. Keep the down-strokes nearly straight and see that the forearm

moves freely as the pen moves from letter to letter. Do not let the wrist move and twist. Use pure arm action. The word *even* needs to be written in a lively manner. Spell the word *e-v-e-n* at the rate of 20 to the minute. Begin and end with a right curve the same in length, slant, and curve.

Uniformity in size, slant, and spacing is essential; so is freedom of movement. Finish exercises with same slant as in the start



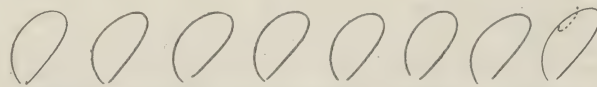
See how gracefully and how well you can make the reverse oval retracing exercise. Be sure to maintain an oval throughout and to finish it with the same slant with which you started. This will not be easy, but it is necessary that you do it if you wish to maintain uniform slant in your writing. The straight-line exercise should be made with a quick, vibrating-like arm movement. That is, the

forearm should act quickly in and out of the sleeve in a slightly diagonal manner. There should be no finger action in exercises of this sort. Therefore avoid it by insisting that your arm shall move freely on the muscle located in front of the elbow. Try this exercise two spaces high instead of one. Then try it a space and a half high, and the space-high exercises will appear easy.

Keep down stroke straight. Curve up stroke. Count: 1-2, 1-2, 1-2, at rate of 80 for retracers, 60 for single forms.

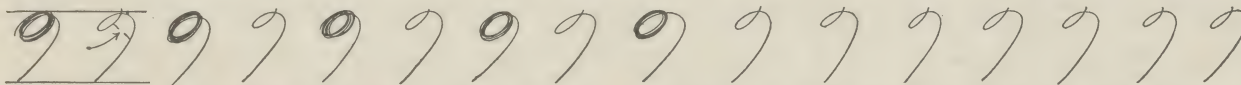


Are you sure you are on the right track? Have you examined carefully the form each time you begin work upon a new one, or upon one not mastered? Have you observed with care the movement you are using, to discover whether you are really using arm movement or not? Master the exercise and principle given herewith before going any



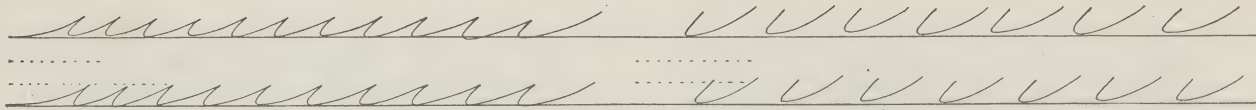
further, as the form is found in a number of letters which follow, and success depends upon its mastery. Do not be afraid of curving the up-stroke too much or the down-stroke too little. Use a quick, elastic, push-and-pull, semi-rolling arm movement. Do not raise the pen at the bottom of the first exercise, but pause, then repeat about 6 times.

Count: 1-2-3-4-5-finish. Keep form rounding and wide at top. Count: 1-2, 1-2, 1-2, one for loop; two for stroke.



This principle is a very important one, as it is found in eleven letters of the alphabet. Study it closely. It begins with a small loop near the top and ends with a straight line resting on the base line. Note the width between the loop and the main down-stroke as shown by the arrow in the second form given. See how rounding you can keep the top part, and how straight you can keep the finish.

Start the motion before touching the pen to the paper. Learn to be quick and free, yet firm and sure. Be sure to master this principle before going on. The lessons in which it occurs will then be comparatively easy. Count: 1, 2; 1, 2; 1, 2; etc., "one" for the loop and "two" for the straight line. For the first, count: 1, 2, 3, 4, 5, stem; 1, 2, 3, 4, 5, stem; etc.



These lower-turn exercises are good to develop freedom as well as control; two very desirable essentials of a practical handwriting. See how gracefully you can write the exercise; and how rapidly. Keep down strokes straight, angles sharp, and turns rounding. After working faithfully and freely upon the exercises to the left, begin practicing

somewhat more deliberately upon the principles to the right. Make these forms a third of a space high, and keep the spacing regular between the forms. Finish each with a right curve, and raise the pen while it is in motion, thereby avoiding a dot at the end. Count: 1, 2; 1, 2; etc., at the rate of 80 separate lower-turn principles to the minute.

Begin c with dot and hook. Keep down stroke straight and do not raise pen in joining. See that little finger glides.

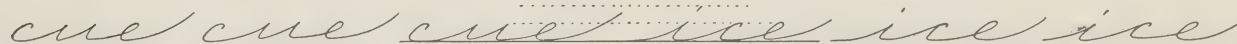


The *c* ends precisely the same as *e*, and, like that letter, the down stroke should be nearly straight with a full turn at the top. It starts with a little dot, which terminates in a hook or turn, and it is then finished the same as *e* or *i*. Make the four letters joined without raising the pen, pausing a trifle in forming the dot and retracing hook.

Place the pen firmly on the paper and make the letter rather quickly, keeping the upper turn as wide and round-

ing as the lower turn. There is not much danger of making the down stroke too nearly straight, for, as a rule, it is curved too much. Use a free, firm, graceful arm movement. Employ the fingers a trifle, if need be, in the formation of the dot and hook and in the retrace. Strive for strength and smoothness of line, as well as for freedom and gracefulness. For the single *c* count: 1, 2, 3; 1, 2, 3; etc. Count one for each of the joined letters.

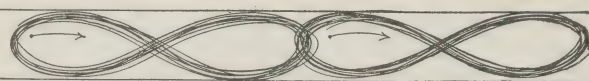
Base of c should be same as i. Pause at dot of c. See that the movement for the up strokes comes from the elbow.



Begin *c* with a decided dot and hook. Turns on the base line should be similar, and down strokes straight. Make six words fill a line. This insures a free movement from the elbow, and a free movement of the elbow in writing means ease, grace, and strength.

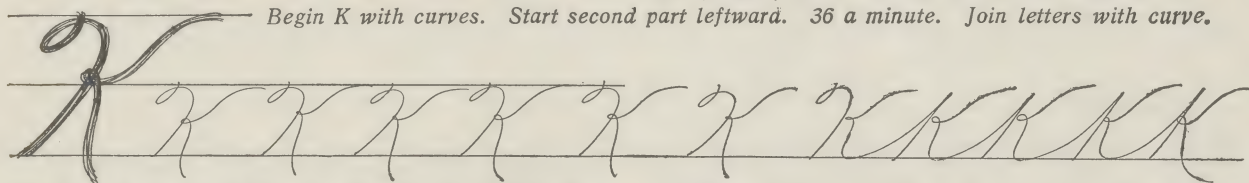
In the word *ice*, we have three very similar letters. One has a dot, another has a hook, and still another has a loop. Otherwise they are the same. Pause slightly in forming hook of *c*, and keep down strokes straight and parallel. Begin and end word with a right curve.

Curve both strokes equally. These exercises require graceful movements. Sit healthfully. Study curves.



Be careful about pen holding. Keep first finger curved slightly, and point the holder toward the shoulder. These exercises are well worth considerable time and patient, light, easy, graceful, elastic practice. They will do more to loosen the movement and to give it buoyancy than any other one thing. Not only do they encourage ease and ele-

gance in action, but control as well. They will be the source of ease and elegance in writing, if you but master them. Curve the up stroke in the first exercise as much as the down stroke, and the one toward the right in the second exercise as much as the one toward the left. Count: down, up; down, up; etc., in the first exercise, and "right, left; right, left," etc., for the second exercise.

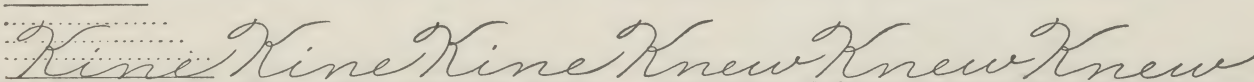


Begin K with curves. Start second part leftward. 36 a minute. Join letters with curve.

The *K* begins with the principles previously practiced, and ends the same as *R*. Indeed, the lower half of *K* is precisely the same as the lower half of *R*. The second part of the letter starts leftward with a strong left curve. The letter itself begins with a small loop and a large wide turn at the top. The tendency is to make this top turn too narrow. Keep it broad and graceful.

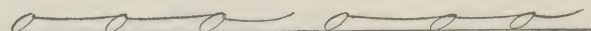
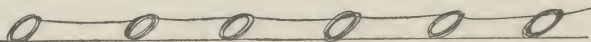
Count: 1, 2; 3, 4; 1, 2; 3, 4; etc. Do not go too quickly from the first part of the letter to the second, but complete the first part carefully and start the second part freely. From the time the pen touches the paper until it leaves it, the pen should move quickly. Join five *K*'s, three groups to the line, across the page. Be as careful of endings as of beginnings, if you would succeed.

Watch slant of little loop of K. Keep loop of e full and lower turn narrow. Dot i carefully and quickly.



End *e* as you begin *i*. Use a gliding movement in the small letters. In joining *K* to *i*, check the movement at base of *K* so as to make the turn in harmony with small letter turns. Joining capitals and small letters makes a fine exercise for practice. It unifies the large and small

movements and thereby unifies the writing. Keep top of capital rounding, and start second part leftward. Watch slant of last down stroke of *K*, and write *Knew* freely, ending *w* carefully. Write the word at the rate of fifteen a minute. Note height of little letters; also of capital.



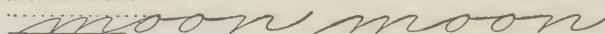
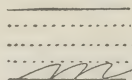
By cultivating a circular motion, you will be able to master the small letters *o* and *a* quite easily. Circular forms demand circular movements; straight forms, straight or direct movements. Therefore learn to change successfully from one to the other by learning to modify, shift, and change motion, "now this way and now that." See how uniform you can make the half-space oval exercises in

height, in spacing, and in slant. The last is very important, and therefore each exercise should end precisely as it begins. Curve both sides of oval equally, and make at the rate of about three hundred down strokes a minute. Stop motion in *o* tracer exercise before starting rightward, and in the *o* exercise, too, but do not raise the pen.

Start o leftward; curve first stroke; close it; keep finish high. Use a quick, circular motion. Watch spacing.

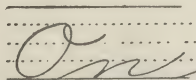


The *o* is an ellipse, with a finish much the same as *v* and *w*. The downward stroke should be curved as much as the upward, and the letter should be closed. The finish should be kept high in order that it may not resemble *a*, and it should be closed at the top in order that it may not resemble *v*. A line drawn the long way of the *o* should be the same in slant as the down stroke in other small letters. Count: 1, 2, finish; 1, 2, finish; etc.



In order to make the *o* successfully, the pen should be started leftward rather than downward; otherwise the first stroke will not be curved enough, and the letter will therefore be too flat. Not only start the letter leftward, but start it with a quick motion so that the movement will carry the pen around to the beginning point, and close it, and thereby keep it from resembling *v*. Write the word "moon" 15 times a minute.

See that the position is such as to encourage arm movement. Watch turns, angles, loops, spacing. Sit well.

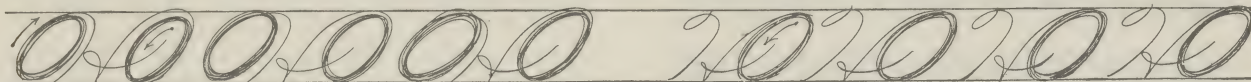


This is a delightful sentence to practice: If we keep moving correctly we will win. Watch spacing between letters and between words. It should be wider between words. The little finger should glide freely from letter to letter.



But after writing a line you should stop and examine your practice to discover the principal errors. Criticism is as essential as practice. Finish words carefully; begin them freely.

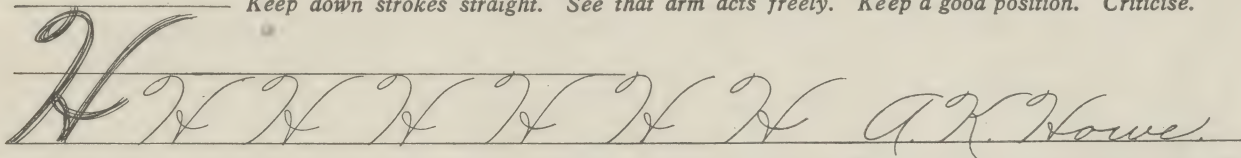
Start with indirect ovals and pause on base line. Start second exercise with small loop, end with graceful finish.



Count: 1, 2, 3, 4, 5, stop; 1, 2, 3, 4, 5, finish, for the *H* exercise. Pause at the angle on the base line, and curve the up-stroke. Start the second exercise from the top, but begin the first at the bottom. These exercises are excellent drills because they teach us to go over the same road again

and again; this has a tendency to make us confident, although at first we may be somewhat confused. We must have the control necessary to make these exercises if we would write well. Keep the ovals full and uniform in slant.

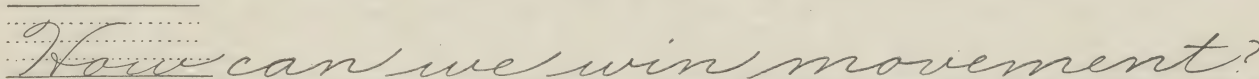
Keep down strokes straight. See that arm acts freely. Keep a good position. Criticise.



The *H* begins the same as *K*, but ends the same as *O*. The second part of *H*, however, is started precisely the same as the second part of *K*, and the count may be as follows: 1, 2; 3, finish; 1, 2; 3, finish; etc., pausing between 2 and 3 in the count. Keep the downward strokes as nearly straight and parallel as possible, and end with a curve.

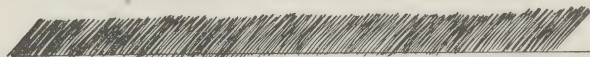
Use a light, elastic, arm movement in this letter. Start the motion to form the beginning, and then finish the first part, stopping firmly on the base line; then start the second part leftward with a vigorous swing of the arm. The name, A. K. Howe, gives review practice as well as drill upon signature writing.

Make down strokes same in slant. Watch turns and angles. Use an easy movement. Practice exercises.



The word *How* is a nice word to practice. Start the first part of the *H* with a loop and continue rightward; then make the second part leftward with a curve instead of a straight line. Practice each word several times before trying the sentence. The little finger should glide gently

toward the right in executing the small letters. See that all turns in the small letters are the same in width and that all angles are equally sharp. Strive for neatness no matter how rapidly you are writing. Yes, we can win in movement writing by mastering movement exercises and by practicing thoughtfully.



These little oval and straight-line exercises train the hand to act in a circular and direct manner so as to execute well such letters as *a* and *d*, which contain ovals and straight lines. Practice them freely and carefully. The exercises to the right aid one in making straight and curved lines, angles and turns alternately. Writing is made up largely of turns and angles, straight and curved

lines; hence the need of learning to make them well. Make all exercises one-half space high and uniform in slant and spacing. Do not use the fingers in the least in these exercises. Arm movement will thereby soon become a reality in all written work. Go from the oval to the straight line in the *a* tracer without pausing and without raising the pen.

Close a. Start it leftward. Keep last down stroke straight and turn narrow. Curve first stroke more than second.

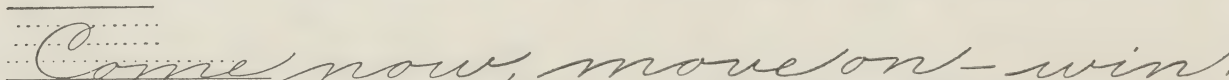


The *a* begins much the same as *o* and ends precisely the same as *i*. The oval slants more than in the *o*, and is more pointed at the top. The first down stroke is curved more than the up stroke. Close the letter carefully at the top or it may resemble *u*, and come to the base line with a slanting straight line, and finish with a turn, or it may resemble *o*. Make the last down stroke straight and slanting. Keep a good position. Count: 1, 2, 1, 2, etc.

Start the *a* leftward rather than upward or downward. Each *a* should contain a good *i*, and be the same width as *u*, minus the first stroke. See that the body is straight at the waist, the elbow is out from the body, and that the pen and paper are held properly.

Join the three *a*'s without raising the pen, pausing to retrace the form and reverse the motion. Make five groups of three joined *a*'s on a line at the rate of 50 letters a minute.

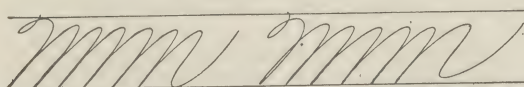
See that little finger slips freely in going from letter to letter. Watch spacing between letters and words.



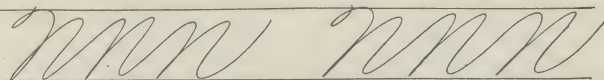
Write the sentence four times in one minute; then three times. One must move to win. Of course, it would be the height of folly to write that many words each minute, as that would leave no time for thoughtful criticism, careful

observation, and determination to improve. Write, then observe and think, and then write better than before. Watch position and word endings; close *o*'s at top and use a graceful movement.

See that arm acts freely. Make exercise at rate of 150 down strokes a minute; N's at rate of one a second.

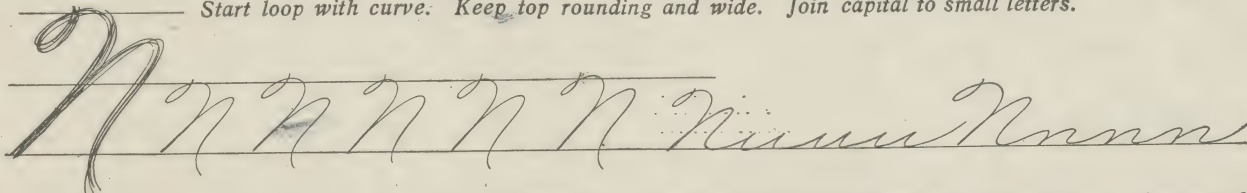


See how rounding at the top and how sharp at the base you can make this exercise. Retrace as nearly as possible one-half the height of the form, and make it with a lively, push-and-pull arm movement. The *N* exercise should be made with the same movement as the exercise. Write the three *N*'s without raising the pen or checking the motion.



Start them a full space in height, and count: loop, 1, 2, 1, 2, 1, 2, for each three *N*'s. Watch slant closely and endeavor to secure uniform spacing. Be particular, make your writing precise, and it will not be long until the business public will be willing to pay well for your services.

Start loop with curve. Keep top rounding and wide. Join capital to small letters.

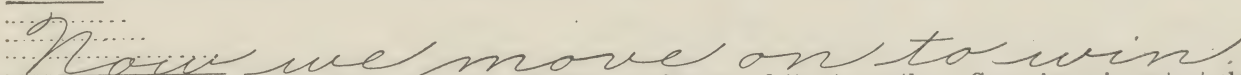


The *N* begins and ends the same as *K*. It also resembles the small *n* grown tall. Both down strokes should be nearly straight and parallel. The letter should be retraced half the height, and the first upper turn should be wider than the second. Avoid looping the letter where it is retraced, or at least never make a large loop.

Use a graceful combination of the push-and-pull and

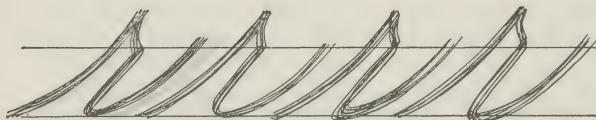
semi-rolling arm movement in this letter. The arm should act freely on the muscles in front of the elbow, which should rest near the edge of the desk. Keep the fingers from acting and make the arm, hand, and pen do the mind's bidding. Count: 1, 2, 3; 1, 2, 3; etc., at the rate of 45 a minute. The *N-u* and *N-n* exercises should be written without hesitation.

See how freely you can write this sentence. Watch beginning and ending strokes. See how you hold paper.



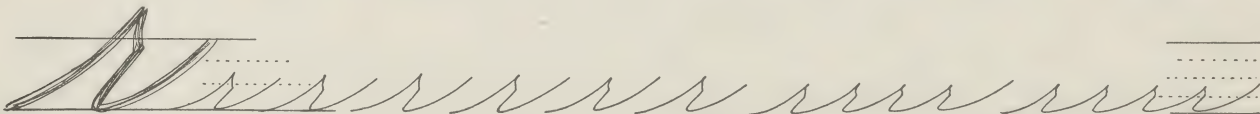
This is a fine copy to practice. It affords an opportunity for review of letters already practiced, and it furthermore provides a means of applying the skill thus gained to sentence work and thus to actual writing. See how easily, how gracefully, and how skillfully you can propel the pen

from one letter to another. Grace is an important element in action as well as in form—the former leads to the latter. Watch initial and final strokes; they should be similar in curve and direction. Win by moving on and on more and more freely and confidently. Keep an equal amount of space between letters.



Curve the first and last strokes of the *r* equally, and make them the same in slant. Make the top part of the *r* nearly vertical, and pause at the shoulder, finishing with a downward straight line same in slant as *i*. Be sure that the shoulder of the *r* forms an obtuse angle, and then makes a turn on the base line. Curve the vertical part at the top but little, and pause at the shoulder instead of at the top.

Pause at shoulder of r. Begin and end like i. Short stroke is nearly vertical. Study form critically. Sixty a minute.



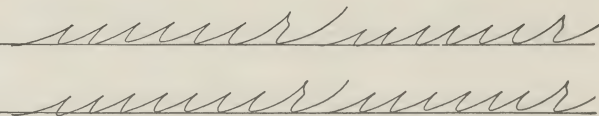
The *r* begins and ends precisely the same as *i*. It contains four strokes, one acute angle, one obtuse angle, and one turn. It is made a space and one-half in height, with the half-space stroke nearly vertical. Keep the letter relatively narrow and tall, and it will be more graceful and distinct than if made the same in height as other letters. No loop is necessary at the top, and but little curve is needed in the short stroke. Be sure to form the shoulder distinctly.

Move freely. Watch turns and angles. Study spacing between letters and words. Finish v and w carefully.



Study and read headline of each copy. Better have the class read it in concert. Or to vary the monotony occasionally, have one of the pupils stand and read it distinctly and deliberately, pausing between sentences to enable all to fully grasp the meaning. This is important.

Now is the time to join the "arm-movers." Quit the



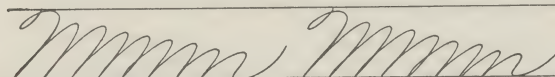
In the *i*-like exercises, see to it that the top is angular and the bottom rounding. Also that the down strokes are straight and that the up strokes are curving. Use a push-and-pull motion of the arm and endeavor to secure regular spacing, counting either for the up or down strokes as you may desire at the rate of about 120 a minute.

Count: 1 2, 3 4; 1 2, 3 4; etc., pausing slightly between 2 and 3. One count for each letter is sufficient when joined, as shown in the right half of the copy.

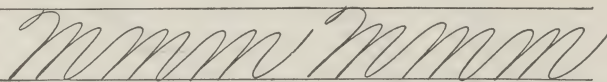
To make this letter successfully, use the same movement as in making *i*, except in making the short, vertical stroke and obtuse angle or shoulder, where it is well to check the motion in order to form the shoulder. Do not pause at the top nor at the bottom, but at the shoulder.

finger wiggling habit and come out on the side of the easy arm-movers. Notice spacing between words and letters. See that the little finger glides easily to the right in going from letter to letter. All turns on base line should be the same in width, and they should be no more rounding than the upper turns.

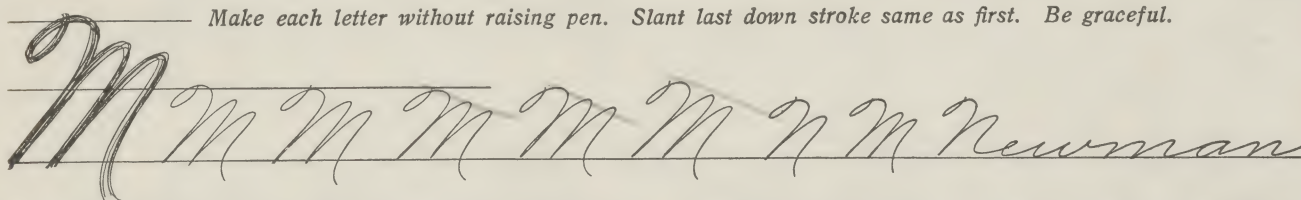
Diminish exercises gradually. Make m's at rate of 50 a minute. Make without raising pen. Pure arm movement.



The diminishing upper-turn or *M* exercises should be made with a quick, in-and-out motion of the forearm. Keep the down strokes as straight as possible and uniform in slant. Retrace at least half the height, and keep the tops rounding. Count: loop, 1, 2, 3, 4, 5, 6, 7, 8, 9, for each exercise, about 16 exercises a minute. Be careful but quick.



Make the *M* exercise with a quick, elastic arm action at the rate of about 48 a minute. Count: loop, 1, 2, 3, 1, 2, 3, 1, 2, 3. Watch the spacing closely, as the tendency is to make the letters entirely too wide. Make the three *m*'s in the same space occupied by copy. At first this may seem a little difficult, but it is the kind of training you need.



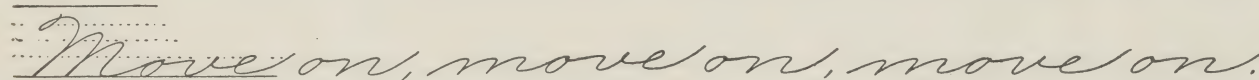
Make each letter without raising pen. Slant last down stroke same as first. Be graceful.

The *M* is similar to the *N* with one more part added. It is made with precisely the same motion as the *N*, and is about the same in width as a small *m*. Make each letter without raising the pen or checking the motion. Write the name with a lively arm movement.

Remember that the way to learn to write is to practice

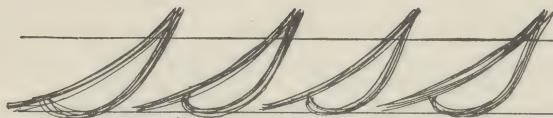
writing, just the same as the way to learn to play ball, is to practice ball playing. And on the same principle that it takes study as well as practice to throw and curve a ball effectively, so it also takes study and practice to acquire the art of skillful penmanship. Count: loop, 1, 2, 3; loop, 1, 2, 3, etc., at the rate of about 30 a minute.

"Move on" is a good motto in writing and other things. Watch spacing between letters. Close o and loop e.



Make the connecting strokes with a free swing of the forearm, the elbow serving as the center or pivot. No finger action to speak of is necessary or advisable, and no wrist movement is required under ordinary circumstances. Shift the elbow between words when the movement becomes cramped. Close the *o*, finish the *v* carefully, and loop the

e. See that all turns on the base line are the same in rotundity. Retrace the *M* at least half the height, and begin the letter with small loop and a wide, rounding turn. Letters should touch the base line. Watch punctuation and spacing and keep the letters uniform in size by cultivating an easy, gliding movement.

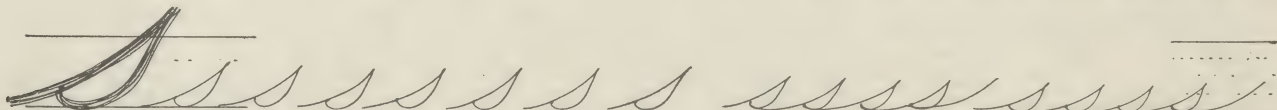


Use a swinging, rocking arm movement in the large, retraced *s*, finishing on the up stroke. The reverse, compact, half-space oval exercise is more difficult than those given heretofore. It requires the reverse, lateral, circular motion. Keep the ovals right in proportion and slant them the same from beginning to end. In the small *s* drill,



start with the rocking action and end with the lateral, oval movement. See how quickly, how freely, and how well you can write it. Do not use the fingers. See that the little finger glides freely on the paper, and finish with a dot on the up stroke. Practice each copy, letter or exercise entirely across the page, and not as arranged in the copy.

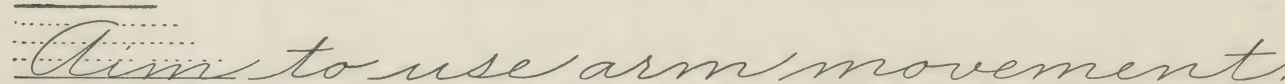
Curve both strokes quite a little; the down more than the up. Start it rightward, and close it with leftward glide.



The *s* begins the same as *r*, and is the same in height, but ends downward and leftward. It is about the same in width as the *r*, if we do not consider the final stroke of the latter, or if we add a stroke to the *s*, it is the same. The letter should always be closed at the bottom. Curve the up stroke considerably, and the down stroke more than the up stroke. This and the small *o* are the only small letters containing no straight lines. Count: 1, 2; 1, 2; etc.

Use an easy, swinging, rocking-like motion, unlike that used in any other small letter, and end the letter on the upward stroke. The tendency is to come nearly straight to the base line, and then to turn suddenly upward, giving it sometimes the resemblance of a certain style of *t*. Therefore keep the turn on the base line quite wide by employing a free, lateral swing of the hand and forearm. Count one for each letter when joined.

The sentence tells you what to do. Arm movement is less tiring than finger movement. Watch position and spacing.



Keep holder and paper held rightly. Think clearly what it is you wish the pen to do before touching the paper. Then do your best. Use a free, swinging, lively arm movement in going from letter to letter. Be sure to have the little finger slip freely in up strokes.

After having written a line of the copy, pause and examine your work critically. Is the bottom of *s* broad and graceful, like copy, or is it short and angular? Is the shoulder of *r* definite? Is the upper turn of *m* as rounding as the lower? Are the letters spaced well?

Use a graceful, forceful movement. Compare slant and width of capitals. Uniform slant and size are desirable.

O A C E L P

B R K H N M

How about your position? Are your feet uncrossed? Is your back straight at the waist? Is your forearm resting on the fleshy part or riding on the bony side? Remember the hand should not rest on its side. See that the little finger glides freely. The position of the pen, arm and paper is very essential for good writing, while the position

of the body, feet and elbows is necessary for the maintenance of good health.

See how nearly you can make the capitals the same in height, in width, and in slant. Use a quick, graceful movement. Make the twelve letters in 30 seconds or less.

Study each form. Retrace each six times. Keep figures in vertical columns. Make each one perfectly legible.

1 4 6 9 7 2 3 5 8 0

Study carefully the size, proportion and shape of each figure before attempting it. Make the figures the same size as shown, and use the arm movement. Trace each one over about six times and then proceed to the next. Watch carefully the spacing between the figures, and make a special effort to keep each figure vertically under the one above. To do this it is necessary to start each figure a

little to the right of the bottom of the one above. Figures are read and written vertically, as letters are written horizontally, and you should therefore try to write them quite as straight vertically as you are in the habit of writing letters horizontally. This necessitates the exercise of judgment in the matter of starting each figure, for unless we begin at the right place our columns run diagonally across the page.

Keep curves full and straight lines firm. Watch height and width. Learn to be quick. Plainness is essential.

1 4 6 9 7 2 3 5 8 0

1 4 6 9 7 2 3 5 8 0

Make each figure unmistakably plain. Each is complete in itself. In figures we do not have that something called "context," as in the writing of words and sentences, for a letter or word will give us the clew to the one preceding or following. Figures, are therefore impor-

tant, and unless they are unmistakable, serious trouble may arise, as they usually represent values. Indeed a figure may sometimes mean a fortune. The little finger need not slip as freely in the making of figures the size as shown as in the making of letters. Plainness should be insisted upon at all times.

Sit upright. Move gracefully and confidently. Watch height and width of capitals; same in small letters, too.

O. A. Cummins

It is important that one should write his name plainly and rapidly. Each letter in a signature should be distinct so that the stranger may read it. It is a fine recommendation to write well. People admire good writing. It is a combination of taste and skill, the mastery of which re-

E. D. Penman

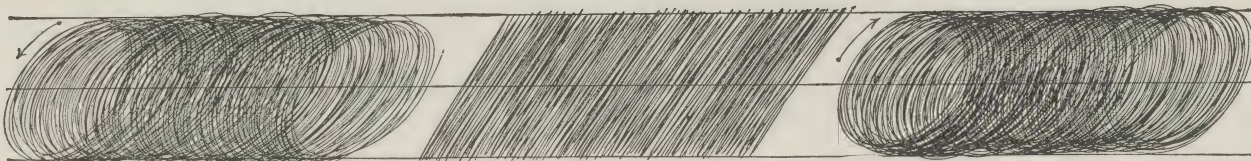
quires care and perseverance. A graceful arm movement makes writing pleasing in appearance and in execution. Write crosswise of the page, over your former practice. Sit correctly. Move well. Persevere. Success will come your way.

A WORD BEFORE PROCEEDING FURTHER

Before going further with the practice, stop long enough to take an inventory of the writing before you. As a whole is it satisfactory? If not, wherein is it not so good as it should be? Are the forms irregular in size? If so, is it due to oversight in observation, or to uncontrolled movements? Or is the motion too slow or wabbling? Whatever the principal fault is found to be, correct it by more critical observation or more careful practice.

It is not at all likely that all of the forms will be equally defective, but quite likely that one or two will be larger or smaller than the average, or finished with too little care. If movement is at fault, then all forms will be too slow and broken, or all will be too rapid and scrawling. Whichever it may be, review until the weak points have been strengthened, and the product improved. For, be it remembered, *form and freedom* should always go hand in hand.

SUCCESS DEPENDS UPON MAINTAINING A GOOD START



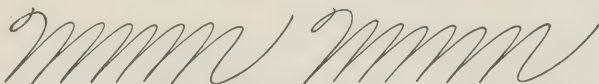
Sit squarely. Let full weight of arm rest on muscle in front of elbow. See that hand glides on nails of the last two fingers. Keep side of hand off paper. Push and pull and revolve arm freely on muscle within sleeve, without sliding it on the desk.

The exercises should be practiced at the rate of one hundred eighty down strokes a minute. Practice but one exercise at a lesson, continuing it across the page. Each exercise should contain four hundred down strokes when made continuously across the page. Shift elbow and paper each about twice.

Count as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, 5, 6, 7, 8, 9, 20, 1, 2, 3, 4, 5, 6, 7, 8, 9, 30, etc., up to a hundred, and then repeat. Do not pause after 10, 20, 30, 40, 50, etc., but continue regularly at rate of three counts to second. Count by the watch until you are sure of the time.

Keep hand in position and practice exercise with dry pen until you are sure you can make it without sliding elbow or working fingers. Always start the motion before touching pen to paper. Count for the preliminary motion as you do for the exercise.

Use push-and-pull movement. "Be lively" with the pen, and otherwise. Watch the finish.



Use a semi-rolling, somewhat diagonal, in-and-out action of the forearm in making these exercises. Keep the fingers from contracting and extending. Watching the thumb joint will disclose whether you are using the fingers or not. Ease of execution should be your aim, as that insures graceful lines and therefore graceful writing. Maintain light down

See that elbows are near corners of desk, and holder pointing toward shoulder. Sit erect and push paper from you on the desk, keeping it at the right angle.

If you cannot make exercises two full spaces high without using fingers or sliding sleeve on desk, loosen the sleeve or roll it up. Persevere until you can make it two spaces high with ease. Do not grip the holder tightly. Relax muscles at elbow. See how easily you can move the arm. Avoid stiffness and rigidity. Review one of these exercises frequently before taking up the regular lesson.

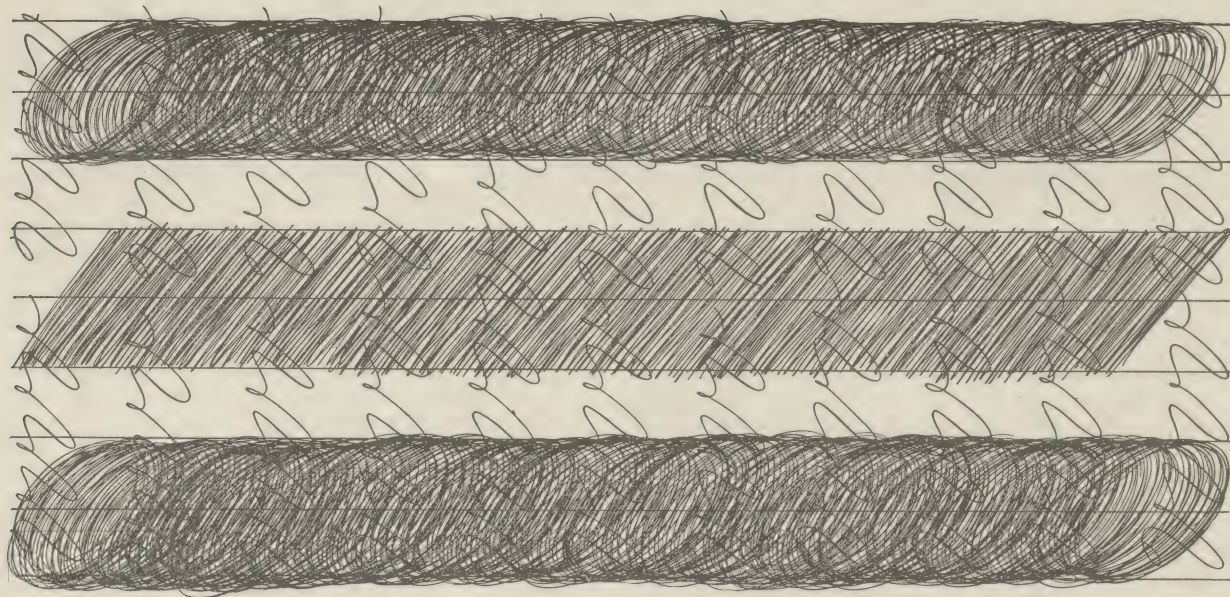
Start direct oval and straight-line exercises at top and indirect oval exercise at bottom. Do not raise pen in up-strokes of the straight-line exercise.

Curve both sides of oval equally. End each exercise with an oval and not with a circle. We call them "ovals" for convenience, although technically they are slanting ellipses. See that ovals and straight lines agree in slant.

The coarseness of the pen, the quality of the paper, and the touch will all increase or diminish the number of ovals that can be made across the page without blotting or blurring. Encourage good materials.



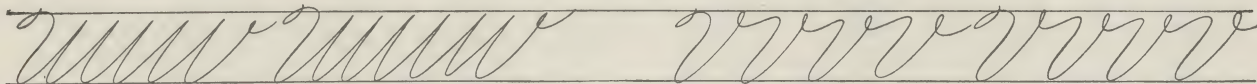
lines and uniform slant. Watch your position—body, elbows, hands, holder, and paper. See how gracefully you can make these *n*- and *w*-like forms. Count; loop, 1, 2, 3, 4, 5, 6, 7, 8, finish. Make fifteen exercises in a minute. Be lively and careful at the same time. Cultivate a light touch of the pen to the paper. Four exercises on a line.



This plate shows the method of arranging and practicing the first copy in this book as well as the method of practicing the right half of the third copy crosswise over it. These exercises should be practiced crosswise of the ruling, in order to school the eye in direction and size.

Systematic Practice Economizes Paper, Conserves Effort and Promotes Good Writing.

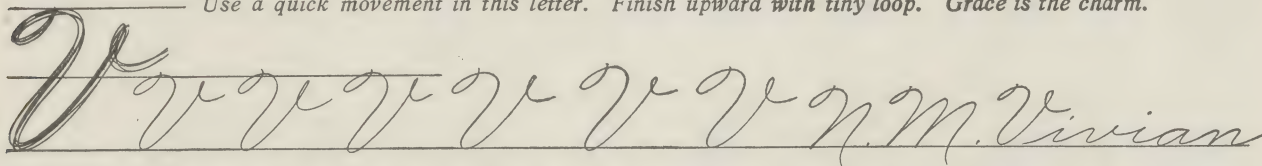
Use push-and-pull motion. Make the 4 V's full space high without raising the pen, at rate of 60 a minute.



Count for each exercise as follows: Loop, 1, 2, 3, 4, 5, 6, finish; etc. Watch spacing and slant quite closely, also the finish of each exercise. The lower-turn exercise is good to encourage a graceful arm movement. You will therefore do well to practice it enthusiastically with a light, springy,

elastic, uniform arm movement. The four *v* exercise is a graceful one and deserves faithful effort. Push and pull the forearm freely in and out of the sleeve, keeping the fingers from acting. Maintain turns at the top as well as at the bottom of the *V*.

Use a quick movement in this letter. Finish upward with tiny loop. Grace is the charm.

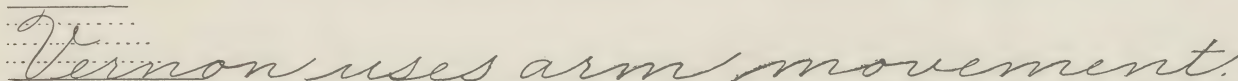


The *V* begins as *M* does, and ends much the same as a small *v*. Care should be exercised to finish it with a small, rather than a large loop, and to see that the final stroke ends upward rather than downward, otherwise it is easily mistaken for *U*. If you will form the habit of finishing letters as carefully as you begin them, you will never write

illegibly. Watch position of body, hand, and paper.

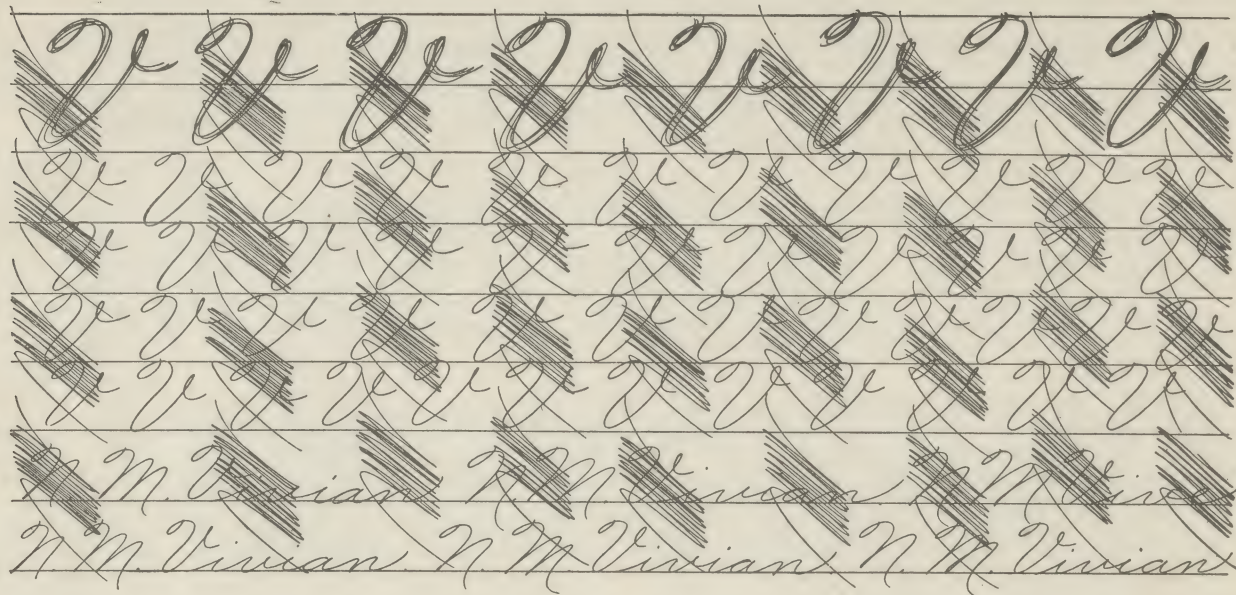
Make a line of the tracer and use a genuinely graceful motion—just as graceful in action as you desire the letter to be in appearance. Count; 1, 2, 3; 1, 2, 3; etc. One for the beginning, two for the downward stroke, and three for the finish. Write the name with grace and ease.

Write with a graceful motion and the result will be pleasing. End words carefully. Can you use arm movement?



Sit healthfully and hold pen efficiently. Notice the angle of your paper; see that it corresponds with the diagram on the cover of your book. Is your pen in good condition? Keep your paper free from finger-prints and blots. Be neat, systematic and careful in all of your work, and you will succeed in writing as well as in other things.

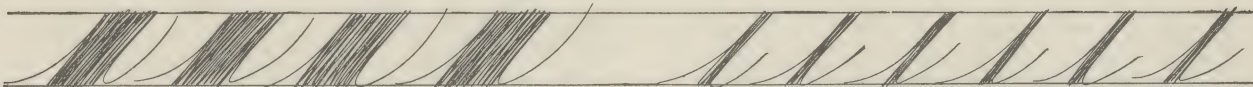
Use an easy, graceful movement in this sentence. It is a pleasing one to practice. The *V* is an especially graceful letter. Keep spacing between letters a trifle wider than in letters. Move easily and quickly from one letter to another. Can you use arm movement? Watch Vernon or some one who does use it.



This plate shows the method of arranging and practicing the fourth copy in this book as well as the method of practicing the left half of the sixth copy crosswise over it. These exercises should be practiced crosswise of the ruling in order to school the eye in direction and size.

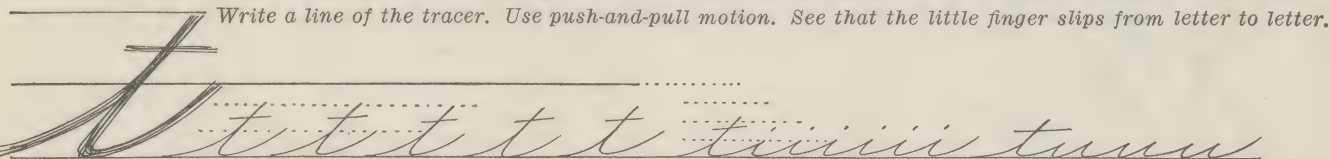
**Position, Form and Movement are the Trinity which Lead
to Excellence in Writing**

Note beginnings and endings. Use push-and-pull action. Curve initial and final strokes. Watch slant.



These exercises are necessary for two purposes; to aid in establishing a uniform slant, and to cultivate enough up-and-down action to enable one to make with ease and proficiency the tall small letters, such as *t* and *l*. Master the copy, therefore, if you would write all of the small letters well. Watch initial and final curves. Pause slightly as

you come to the base line the last time preparatory to making the final stroke. Learn to be sure as well as free. Strength of action and delicacy of touch are both very essential qualities in good penmanship. Count for the down strokes only, and at the rate of about 200 a minute. Begin and finish with a right curve. In the second exercise count; start, 1, 2, 3, 4, 5, finish, using push-and-pull movement.

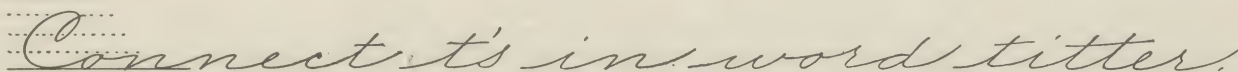


The *t* is composed of three strokes; a retrace, an angle and turn, and a cross. It begins and ends the same as *i*. In fact, every *t* should contain a perfect *i*. Retrace the letter carefully half the height, and never under any circumstances loop it or it may be mistaken for *l*. Place the cross strokes across the main stem, and not after it as is frequently done. In the *t* and *i*, and *t* and *u* exercises, see

to it that the *i* and *u* are made on the same slant as the *t*. Count; 1, 2, 3, cross; 1, 2, 3, cross; etc.

Do not raise the pen, except to cross the letter. Use mainly the push-and-pull arm movement. Some little finger movement may be employed in connection with the arm, and a slight pause may be made at the top before descending, in order to insure a perfect retrace.

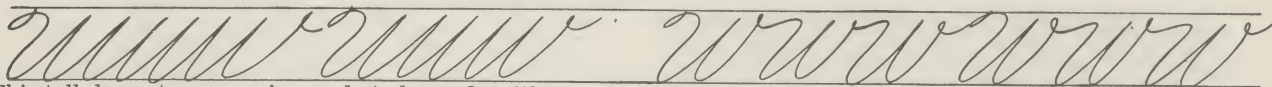
Retrace t carefully but quickly. Keep the arm moving. Think position, then slant, then spacing, then endings.



See that the little finger slips freely toward the right while the pen is going from letter to letter. This lateral action needs to be as firm as it is free, as sure as it is light. Strength is one of the chief differences between business writing and the proverbial "school-boy" hand.

Keep the spacing wide between letters. This, more than any other one thing, will help you to apply arm movement and acquire strength and sureness in all of your written work. Keep all down strokes as nearly parallel as possible. Write each word without raising the pen. Write the sentence three times in one minute.

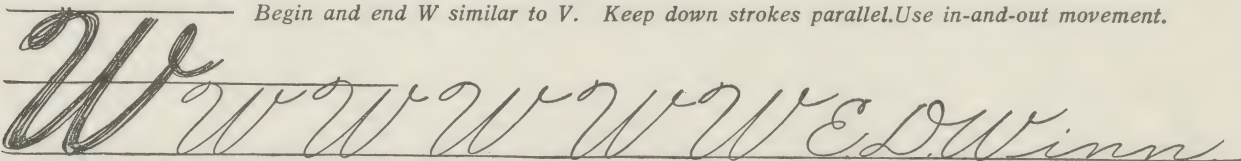
See how gracefully you can make W exercises. Use push-and-pull motion. Join three W's without pausing.



This tall, lower-turn exercise needs to be made with more vim and more in-and-out movement of the arm than the small lower-turn exercise. Retrace center of letter as far downward as you can, and keep turns narrow on base line.

The double-turn W exercise needs to be practiced frequently with perfect freedom and ease. See to it that your paper is at the right angle, and that your hand is not rest-

ing on the side. Remember the first finger should be curved but little. Hold the holder tightly; that is, do not grip it. Make page after page of each of these exercises until you can make them well and freely. Watch spacing, keep down strokes nearly straight, and secure uniform slant. Lightness of touch is desirable.



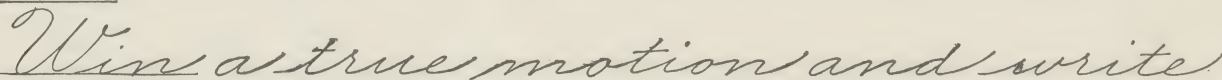
Begin and end W similar to V. Keep down strokes parallel. Use in-and-out movement.

The W begins and ends the same as V. The central part should retrace downward about half the height. The two down strokes should be kept as nearly parallel and straight as possible. The letter also resembles very much the enlarged small *w*; about the only difference is that it begins with a curve at the top instead of an angle, and that it does

not finish as high as the small letter.

Use a graceful, in-and-out, elastic arm movement. Count; loop, 1, 2, finish. Make the letter at the rate of about 36 a minute. The tendency is to slant the first down stroke too much, and to slant the second down stroke too little. Join D and W in the name.

Position of body, hand, pen, paper. Watch down strokes. End words carefully. Form is the product of motion.



That's just it; you must "win a true motion" if you would write well. And the true motion is of the arm and not of the fingers. Therefore practice freely and frequently the movement exercises before attempting the letters or sentence. Master each exercise as you come to it, and the rest will be easy. Practice the difficult letters and words first by themselves.

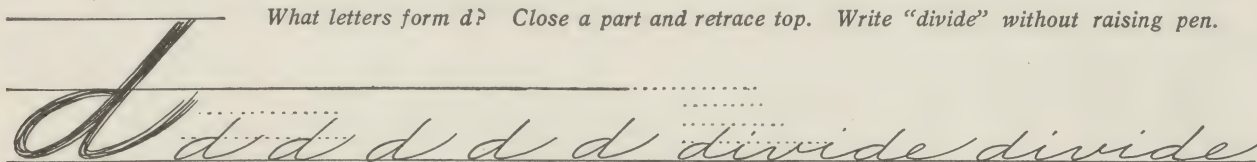
Be sure the body is upright and not bent at the waist. Keep the sleeve loose so that arm may act within it forward and backward. Also see that your pens, ink, and paper are in good writing condition. Remember that "Trifles make perfection and that perfection is no trifle." Swing freely from one word to another, and confidently.

Make exercise at rate of 200 down strokes a minute. Do not raise pen. Begin and end d with curve.



Try to produce a gray effect in compact or tracing exercises. Wide, open or black spaces should be avoided. About 200 down strokes should be made in a minute. Pen should not be raised throughout the exercise. Keep turn narrow at base of d-like form. Close a part of letter, and make both turns on the base line as nearly alike as you can. Start the

d exercise with a leftward swing, and curve the up stroke less than the first. Retrace the stem part five times and then finish carefully with a right curve. Keep the *a* part half a space high, and watch slant of the stem part. How about your position? Count; start, 1, 2, 3, 4, 5, finish. Use a lively movement but finish with care.

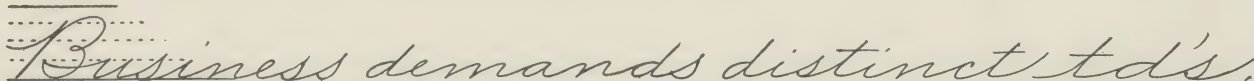


What letters form d? Close a part and retrace top. Write "divide" without raising pen.

The *d* is composed of *a* and *t* combined. Each *d* should contain a perfect *a*, as well as a perfect uncrossed *t*. Always close the oval part, and never loop the stem, or it may be mistaken for *cl*. The top should retrace as far as the *a* part, and the last turn should be as narrow as the first. Count; 1, 2, 3, 4; 1, 2, 3, 4; etc.

Be sure to use enough arm movement to make the execution easy and unrestricted. Sufficient finger action may be employed to insure a perfect retrace. A slight co-operation of the fingers is not objectionable, providing you do not use enough of it to make the work labored or broken. Write the word without raising the pen.

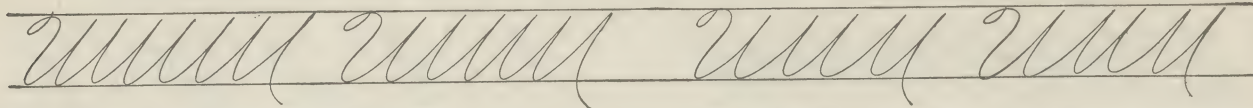
Each d contains an a and i. Do not raise pen in words. Use more arm than finger movement in t's and d's.



Use enough arm movement to make the work graceful and thoroughly easy, and a little finger action in the *t* and *d* to insure good retracers and precision. Strive for smooth, graceful, clear-cut lines, free from breaks, nervous kinks, or unsightly wabbles. Form and freedom should go together. Study the thought in the copy.

All under turns should be as nearly alike as possible. Uniformity in turn and angle and retrace is very essential. A uniform movement is necessary for a uniform form. Be careful to make the hook of the *c* wide and rounding. Each good *d* contains a good *a*, *i*, and *t*. Can you find all three? Close the *s* at the bottom.

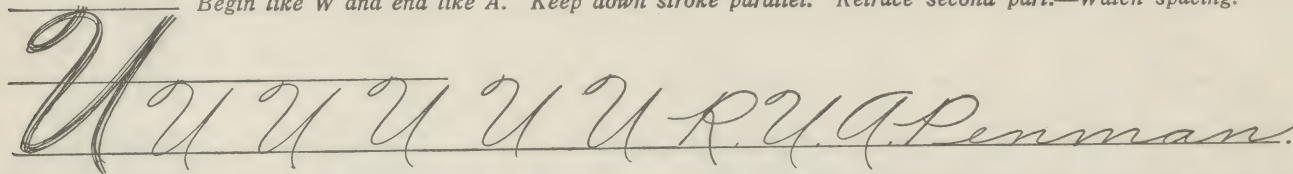
Keep down strokes straight. Make U's at rate of 100 a minute. See that arm acts freely in and out of sleeve.



Use a free, forceful, in-and-out movement in these exercises. The second exercise will demand more carefulness of spacing than the first. Watch spacing, slant, and height, as well as quality of line. The latter tells many secrets as to kind of movement you are using, and whether your touch is too heavy or too light. Indeed, quality of line reveals

quality of effort, and quality of effort determines rate of progress. Only the right kind of effort produces improvement. The other kinds of effort are waste of energy and paper. Now see if you cannot do better than ever before. Be graceful rather than painfully exact. Drive the pen, don't drag it. Finish each exercise with a graceful curve.

Begin like W and end like A. Keep down stroke parallel. Retrace second part.—Watch spacing.



The *U* begins the same as *W*, and ends the same as *A*. Retrace and never loop the second part of the letter, and keep the second part about as high as the first. Count; 1, 2, 3; 1, 2, 3; etc. The capitals in the name are not a full space high. Watch letter endings.

See to it that you sit sufficiently straight to insure free-

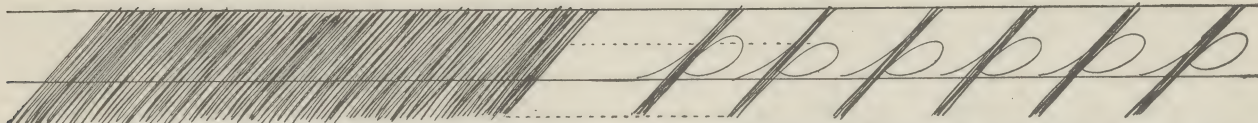
See that position of pen, paper and body is good. Then see that movement is free. Be watchful and persevering.

Use a nice semicircular motion.

Good writing is plain and free. Rounding turns and sharp angles make writing plain, provided each is in its right place. Therefore always see to it that there are turns where there should be turns, and angles where there should be angles. Then your writing will at least be legible, which is worth consideration. Watch spacing between letters.

dom, and that you have the eye far enough from the paper to see plainly the general proportions of the letter while writing it. The tendency of nearly all persons is to get the eye too close to the paper while practicing. Keep side of the hand off the paper, and do not pinch the holder tightly. Do not bear heavily upon the muscles in front of the elbow.

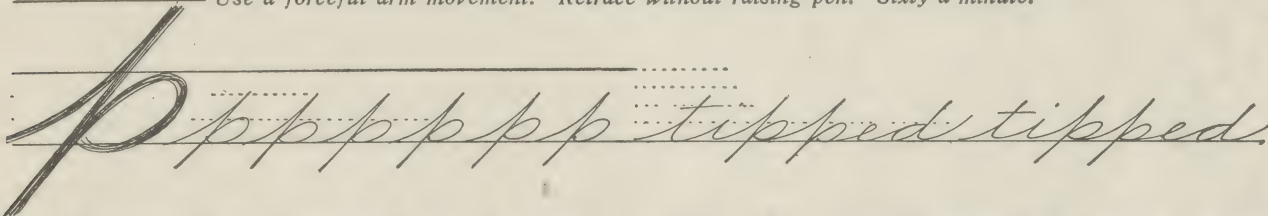
But legibility secured by the drawing method is not worth much because it is tiresome and slow. Therefore be free and even graceful in all of your movements. Employ the arm rather than the fingers, and push the pen at a lively rate over the paper; do not drag it. Cultivate a light touch of the pen to the paper. Quality of line is important.



Use push-and-pull movement in the first exercise, and the same with a quick, reverse-oval motion in second. The little finger should glide freely. This reverse-oval movement needs careful attention, as we have not had much practice thus far upon it. Be patient, persevering, and systematic

in your practice. Make this exercise on every other line, but the *p*-like exercise may be practiced on each line. Use a quick, vibrating arm action in the straight-line exercise. Begin and finish the *p* exercise with a right curve, the first starting rightward and the last finishing leftward.

Use a forceful arm movement. Retrace without raising pen. Sixty a minute.



The *p* is composed of an inverted *d*, with a projected angle instead of a turn; reverse your copy and this will be plainly seen. Curve the up stroke considerably and retrace the lower part as far upward as the base line, then finish with a reversed oval. Keep the oval rather narrow and close it. Count; 1, 2, 3, 4; 1, 2, 3, 4; etc., at the rate of about 45 a minute.

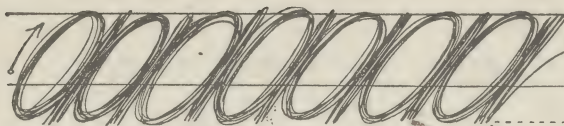
Use a free, forceful, push-and-pull, forearm movement. Make the letter without raising the pen, and finish it the same as *s*. Make the second part with a quick, circular action, pausing slightly in the finish. The word "tipped" requires close attention. See that the long letters agree in slant. Do not forget about position of body, arm, and hand, and angle of paper.

*Do not raise pen in the words. Watch spacing between words. Ovals of *d* and *p* same size but reverse.*

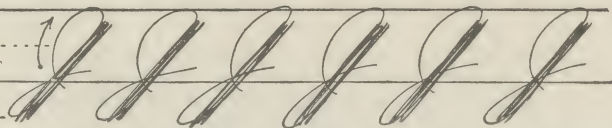


Keep the slant of *p* and *d* the same. Some people raise the pen in *d* at top of *a* going up in order to avoid the retrace. Some also raise the pen at the bottom of *p* and begin the second part on the base line to avoid the retrace. As a rule, however, it is well to teach that they shall be made without raising the pen, after which individual preferences may be allowed.

Reverse papers to compare shape and size of ovals in *d* and *p*. Draw lines through the down strokes of *n* to see if the slant corresponds with the extended letters. Does *d* slant same as *p*? It should. The hand and forearm should move with the pen. And they need to move smoothly and gracefully. Watch and compare initial and final strokes.

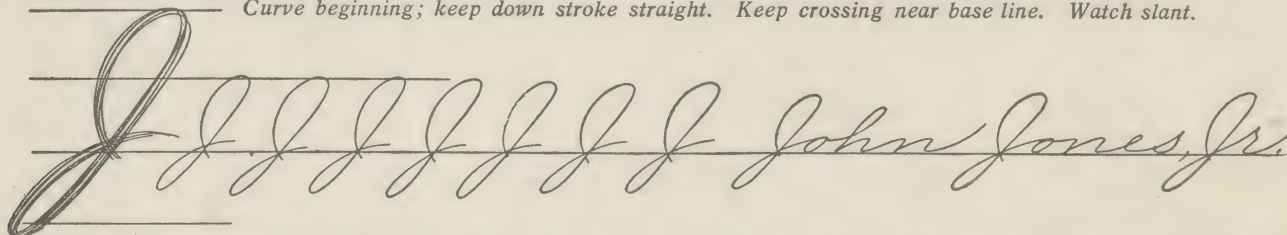


Be sure to observe the direction of the oval. Keep drilling until you can make the narrow oval quite successfully. Do not raise the pen in going from the oval to the straight line or from the straight line to the oval. Force the arm freely in and out the sleeve, and make the exercises a full



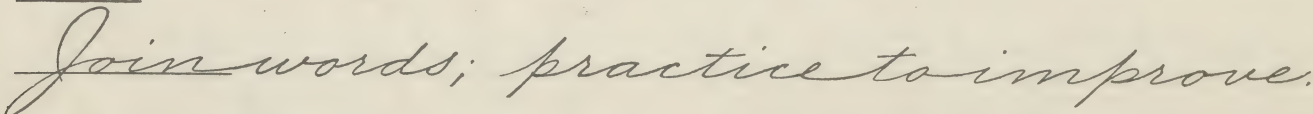
space and a half high. Maintain a good position, keep the penholder pointing well towards the shoulder, and wipe the pen occasionally to keep it free from lint. Start the *J* with an upward curve, retrace the back, and then finish with an upward curve, without raising the pen. The upper loop should be larger than the lower loop.

Curve beginning; keep down stroke straight. Keep crossing near base line. Watch slant.



The *J* begins with a vertical left curve, and ends similarly to *Y*. Like the *Y*, it is nearly two full spaces tall. The lower part should be about half the width of the upper part, and but two-thirds as long. Count: 1, 2, 3; 1, 2, 3, etc. Keep the down stroke straight, and the same in slant as other down strokes. Study the starting stroke critically, and use a graceful motion.

Use a forceful arm movement. Keep spacing wide between words. See how gracefully you can write at all times.

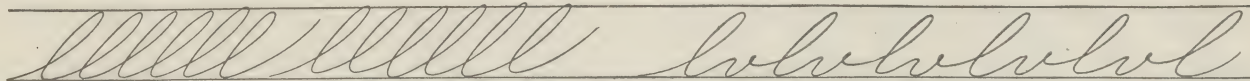


Wide spacing between letters and the joining of words have a tendency to strengthen movement. All "practice" should be for improvement; *should make for improvement; should produce improvement.* And it will if well directed. Patience, perseverance, and care are essential.

Use a vigorous, push-and-pull movement in this letter. Drive the arm freely out of the sleeve in starting the form, and curve the beginning stroke a good deal. Learn to practice systematically. No one ever became a good writer by indiscriminate scribbling. The name is a good one for practice; note the punctuation.

If you seem to have special difficulty with any one letter, practice upon it by itself until it can be made quite as well as the others. Each time, after writing the sentence, pause long enough to discover the best and the poorest parts; then try to improve the weak parts.

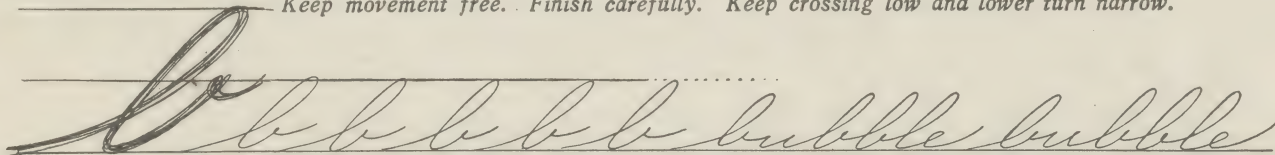
See that movement comes from elbow. Keep down strokes nearly straight. Lower turns similar in l and v.



Keep the loop full and the crossing low and use a free, semi-rolling movement. Check the motion as you near the base line or you will have difficulty in keeping lower turn narrow. See that the forearm crosses the paper diagonally as illustrated in the fore part of this book. Make 100 *l*'s

joined in a minute. Finish the *v* carefully and high, and see that the down stroke has the same slant as the down stroke of *l*. Watch spacing between the letters, and do not forget about position. Keep the finger gliding, and the feet flat on the floor.

Keep movement free. Finish carefully. Keep crossing low and lower turn narrow.



The *b* is an *l* with a finish like *v*. Be careful to keep the finish unlooped and high, or it will resemble *le*. Keep the lower turn as narrow as in *i* or *v*. Watch the downward stroke to see that it is on the right slant and nearly straight. Count: 1, 2, 3; 1, 2, 3, etc., for the letter when single, and 1, 2; 1, 2; 1, 2; 1, 2, etc., for the *b* exercise, the "one" being for the loop and the "two" for the finish.

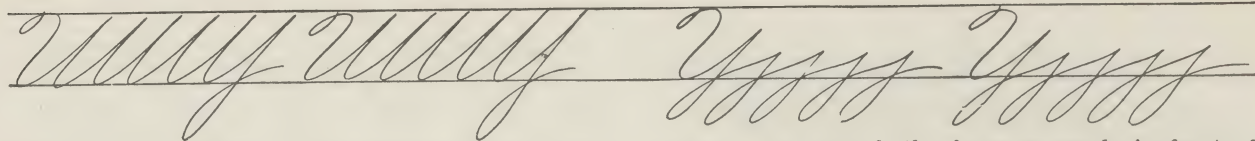
Use a free, fairly rapid, push-and-pull, semi-rolling, forearm movement in this letter. See that the little finger slips freely from letter to letter. The hand and fingers may cooperate with the arm in making the loop and in finishing the letter carefully. The word bubble is a splendid one to practice. Do not make the loop a full space high.

Arm, hand, pen and paper constitute the writing machine. Keep well adjusted and write 20 words a minute.

Keep hand and pen in position.

Don't forget to read carefully the line of Italics above the copy. It contains the gist of instruction, and should be studied before practice is begun. The fingers may aid the arm in forming the loop and in finishing the *b*. The tendency of pupils is to use the fingers to excess. Note the thought in the sentence; heed it, too.

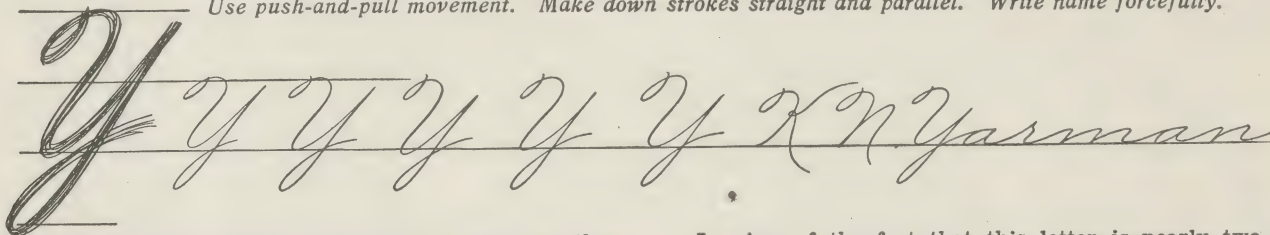
The true function of the fingers is to hold the pen and to assist in minor details of execution. The arm is the primary propelling power; it swings the hammer, guides the automobile, and even pushes the needle in sewing. Now see how freely and yet how well the sentence can be written.



Use pure arm movement in these exercises. Avoid spasmodic action and endeavor to develop a smooth, regular, firm yet free arm action. Keep the crossing on the base line, the top sharp and the bottom rounding. See that the forearm acts diagonally in and out of the sleeve in making these rather tall exercises. Loosen the sleeve as much as

possible, and stretch the forearm muscle in front of the elbow by forcing the arm in and out of the sleeve without letting the arm slide on the desk near the elbow. Count: Start, 1, 2, 3, 4, 5, 6, loop, etc., for the first exercises and one count for each loop in the second exercise. Keep loops uniform in slant.

Use push-and-pull movement. Make down strokes straight and parallel. Write name forcefully.



The Y begins the same as U, and ends the same as the small y. The top should be wider and more rounding than the base, and the down strokes should be nearly straight and parallel. This letter is used a great deal in correspondence, and should therefore be studied critically, and practiced carefully. Count; 1, 2, 3, 4; 1, 2, 3, 4, etc. Make at the rate of about forty a minute.

In view of the fact that this letter is nearly two full spaces tall, it will be necessary to use a vigorous, forceful, free, in-and-out arm movement. Good writing involves two things: Mode of execution, and product. The method of production should be spontaneous and natural, and the result legible and pleasing. The name gives a review of capitals and small letters.

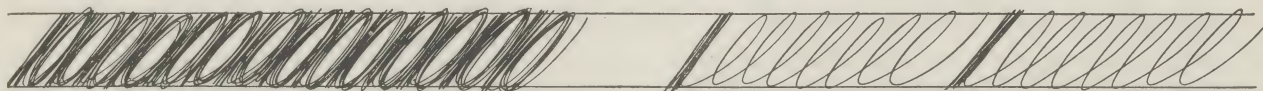
Watch spacing between letters and words. Keep minimum letters even by using pure arm movement.



Sit fairly erect so that the arm may rest rather lightly upon the desk and move freely across the page. The elbow should be shifted two or three times while writing across the page. This shifting, however, should occur between words and not in them, and when the pen is off the paper.

Close o at the top, begin c distinctly, close s at the base, finish w and v with a tiny loop without any daylight in it, pause at shoulder of r, loop e quite fully, and retrace and cross t carefully. Before you can produce good writing, you must think it. It must be conscious before it becomes habitual.

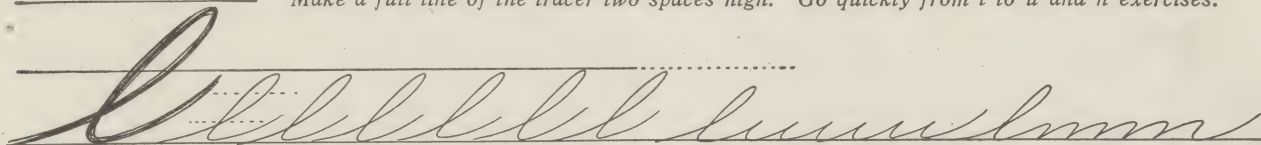
Make oval and straight-line exercise without raising pen. Pause slightly at base of l. Keep lower turn short.



This banana-like retrace-oval and straight-line exercise is an excellent one to develop the kind of motion needed in making loop letters. Count 5 for the oval and 10 for the straight-line exercises, going without pause from the one to the other and thereby making the entire exercise without raising the pen. Insist upon narrow ovals and a free, easy, forceful, in-and-out motion of the forearm. Accept no work

in which the ovals are wider than in the copy, and see that the exercise is made a full space high. The *l* exercise should be made with this same free push-and-pull, semi-rolling arm movement. Curve the up strokes as much as possible and make the down strokes as straight as you can, checking the motion a trifle near the bottom in order to get a narrow turn. One hundred loops a minute.

Make a full line of the tracer two spaces high. Go quickly from l to u and n exercises.



The *l* is composed of an *i* with a loop two spaces long attached to the top. Keep the down stroke nearly straight, the crossing near the height of *i*, and the turn the same as in *i*. Keep the top of the *l* as rounding as the base.

Use an easy, semi-rolling, push-and-pull arm movement. Check the motion slightly at the base in order to secure a short, definite turn on the base line. Count: 1, 2, 3; 1, 2, 3, etc. Go quickly from the *l* to the upper and lower-turn exercises; this will help in word writing.

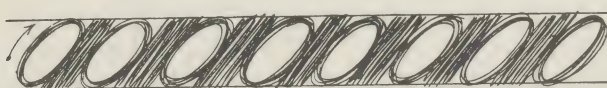
Practice exercises faithfully and your writing will become easier and better from day to day. Watch spacing.

Master loop letter movements.

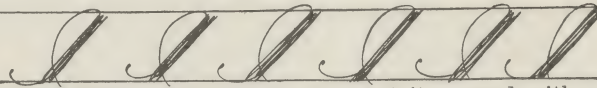
Keep loops full and rounding at the top by using a free, semi-rolling movement. The fingers may act some in *l* and *t*, but the arm should serve as the basis of action. Study the thought as well as the forms in the sentence. Review exercises frequently. Keep minimum letters uniform in size.

Watch spacing between letters, slant, and height. Draw long lines through *m* to discover whether it slants the same as the other letters. Curve up stroke of *l* and *t* considerably, but keep down stroke nearly straight. All turns on the base line should be equally rounding. Crossing of *l* and junction of *t* should be one space high.

See how compactly you can make the oval. Retrace back of I and finish with dot. Keep good position.

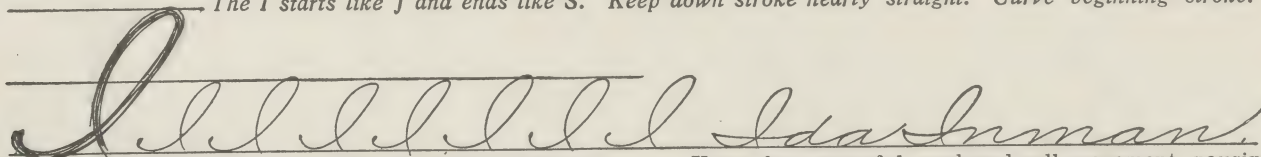


Be careful about your position to see that the body is fairly erect and the arm and hand in the right position. Go from the ovals to the straight lines and from the straight lines to the ovals in the exercises without pausing and without raising the pen. Count about 5 for each oval and about 10 for the straight-line forms. Keep ovals one-half as wide as long.



In making the second form, start it upward with a full curve and come downward with a slanting straight line, retracing five times before starting around with the finish. But do not raise the pen until each form has been retraced at least five times and completed. For this the count should be: curve, 1, 2, 3, 4, 5, 6, finish, at the rate of about eighteen forms to the minute, each one being retraced five times.

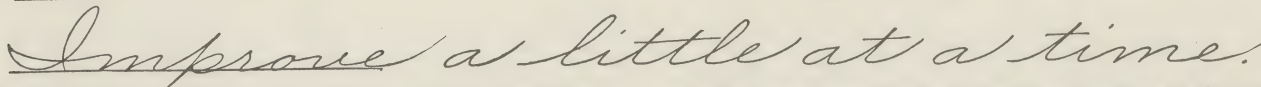
The I starts like J and ends like S. Keep down stroke nearly straight. Curve beginning stroke.



The *I* begins the same as *J*, and ends with a leftward curve, finished with a dot. Make the up stroke with plenty of curve in it and nearly vertical, and keep the down stroke quite slanting, and as nearly straight as possible. The tendency is to curve the up stroke too little and the down stroke entirely too much. The top part of the *I* is rarely ever made quite as wide as the *J*. Start on the base line.

Use a free, graceful, push-and-pull movement, pausing at the finish. Keep the curve on the base line wide and graceful, rather than narrow and hook-like. Count: 1, 2; 1, 2, etc., and make the letter at the rate of about one a second. Join the *I* to the small letters in the name without raising the pen. Pause at the angle or finish of the *I*. Study and criticize as you practice.

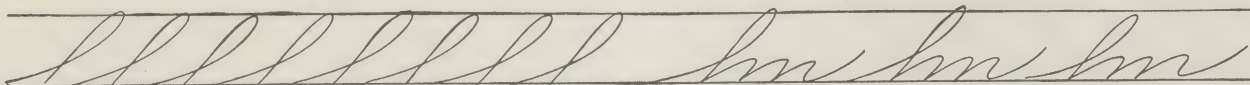
Patient, persevering intelligent practice wins. Keep hand moving from left to right. Wide spacing.



Improvement follows every honest, earnest, intelligent effort. You may not see it at the time, but it has been made, in the mind, in the muscle, or on the paper. It consists of three kinds: mental, muscular, and material. Right thinking creates right action, and right action produces good writing.

Draw long lines through the down strokes of the letters to test the slant. Down strokes, except such as the first part of *a* and top of *r*, should be the same in slant. Now see how much better you can write the sentence this time. Each copy should be practiced many times, and each time something should be gained.

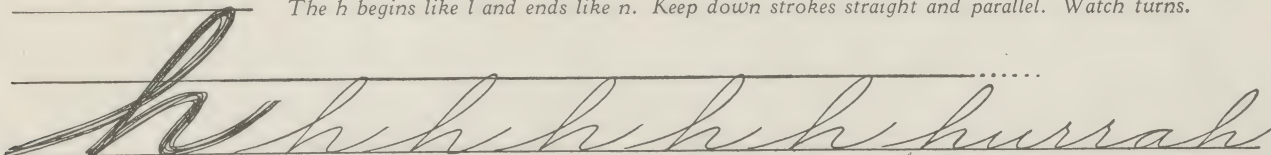
Make loops at rate of 75 a minute. Note height of crossing. Keep down strokes of m parallel to down stroke in loop.



This is a good form to practice crosswise over previous writing. Uniform slant and spacing are two essentials which need attention until they become habitual. Keep crossing low and downward stroke nearly straight. Maintain turn at top and a free arm movement. Slight finger action is helpful. It is excessive finger action that is tiring and detrimental to graceful writing. Make these loops a

full space in height in this copy. Count: 1, 2; 1, 2, etc., for the loop, and for the loop and *m* exercise, a count for each down stroke is sufficient. Neither hurry and worry, nor plod and mope, but work intelligently, freely, and determinedly. Have you stopped long enough to examine your practice closely enough to discover your principal errors, and to decide what to do to correct them?

The h begins like l and ends like n. Keep down strokes straight and parallel. Watch turns.



The *h* begins the same as *l*, and ends the same as *n*. It contains a loop, a crossing, an angle, and two turns. The two turns should be the same in width; that is, the one should not be more rounding than the other. The common tendency is to sharpen the upper turn and to make the lower one too rounding. Be sure to maintain an angle at the base of the loop, or it may resemble *li*, and therefore lie.

Use a light, elastic, arm movement the same as in the *l*. Start the letter rightward, rather than upward, and thus keep the crossing low. Curve the up stroke plentifully, and keep the down stroke straight; also see to it that the second down stroke is on the same slant as the first. Count: 1, 2, 3, 4; 1, 2, 3, 4, etc. Keep the little finger slipping freely. Write "hurrah" freely, yet carefully.

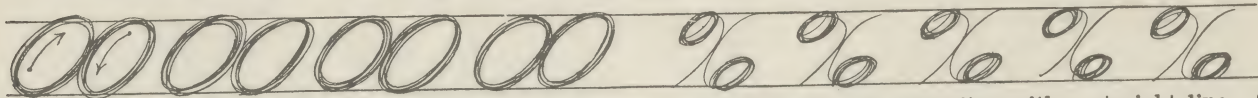
Make sure of health; then of your writing. With health and good writing you can succeed in securing employment.

Watch position to maintain health.

Watch lower turns; all should be the same. See that each letter rests on the blue line. Keep the down strokes quite straight. Do not forget to notice spacing between letters. Compare width of *a*, *n*, and *h*. They should be the same. Note the thought of the sentence.

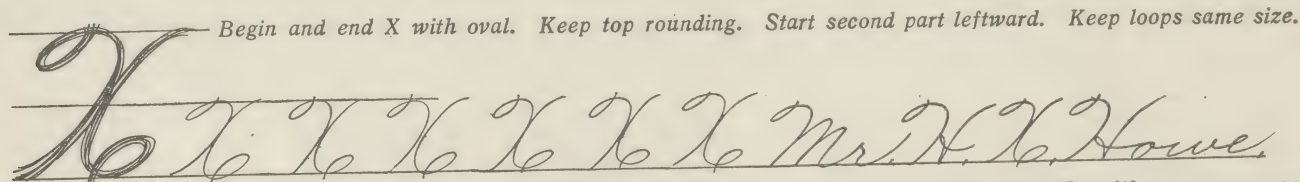
Keep loops full and upper turn of second part of *h* as rounding as the last turn. Eyes should be kept a considerable distance from paper. Remember that patience and perseverance are necessary in learning to write well. Use enough arm to make your writing graceful in form and easy in action, and therefore enduring.

Note directions of arrows. Keep ovals same in size and slant. Start and end X exercise with small retrace oval.



The retraced ovals should be made the same in slant but opposite in direction. See to it that you curve the up and down strokes equally. Practice a line of them two spaces high. In the second form given, start with a small retrace

oval and end on the base line with a straight line. Start the second part leftward like *H* and retrace the oval as in the beginning. Count: 1, 2, 3, 4, 5, finish; start, 1, 2, 3, 4, 5, etc. Ease and uniformity of movement are desired.



Both parts of *X* begin precisely the same as *H*. The first downward stroke is curved a trifle more than in *H*. The second part should be curved at the top the same as *H*, but it does not begin quite so far to the right of the first part of the letter. Count; 1, 2, 3, 4; 1, 2, 3, 4, etc. It is therefore made with the same count, and in the same time as the *H*.

The first part of the letter is made with a reverse, semi-rolling, oval movement, while the second part is made with the direct semi-rolling, oval movement. You should therefore be equally proficient in making the direct and indirect ovals. The capitals in the name all start with the oval. See how graceful you can write them.

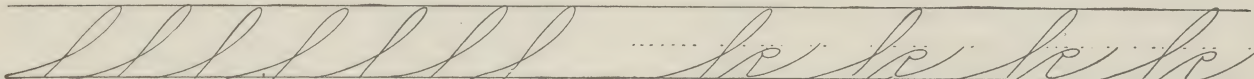
Be free and yet sure. See that little fingers slips gently across page. All turns on base line should be the same.

Xerxes, a warrior, not a penman.

Endeavor to encourage a free, flowing handwriting. Use enough arm action to make the writing strong, graceful, and easy. A little finger action is admissible in extended small letters, such as *t*, *l*, *j*, etc. In the sentence there is need of

a free, graceful movement to secure uniformity in size of minimum letters. This is the day when the pen is mightier than the sword; therefore master it. Finger movement in capitals is inclined to flatten the ovals and thus rob them of gracefulness in appearance and ease in their execution.

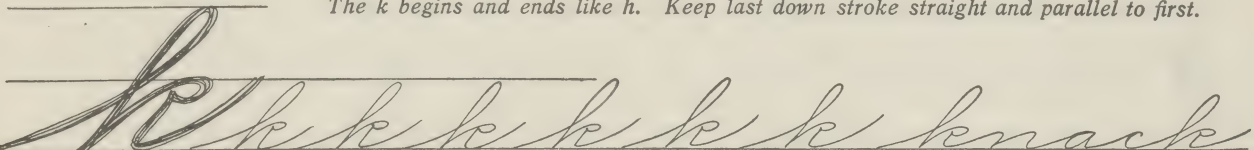
Keep down strokes straight. Make second part of k tall and close to top. Keep last stroke parallel to first.



Sit healthfully, and see that your paper is turned at the right angle—the same as shown on the cover of or in your book. Curve the up strokes considerably and make the down strokes straight. Keep the forms rounding at the top and the loop fairly full. Count; 1, 2; 1, 2, at the rate of eighty a minute. For the second form count; 1, 2, 3, 4, 5;

1, 2, 3, 4, 5, etc., 1, 2, being for the loop and 3, 4, 5, for the *k* part of the letter. Keep the *k* part about half the height of the stem, and keep the down stroke the same in slant as the down stroke in the loop. Keep the top of the second part round. Use the fingers but little. Be sure to use enough arm movement to make the work easy and graceful.

The k begins and ends like h. Keep last down stroke straight and parallel to first.



Begin and end the *k* the same as *h*. The second part is a trifle taller than the *h*, and not quite so wide. Nearly close the top of the second part, and keep the last down stroke parallel to the main line. Study critically the formation of the top of the second part, and you will see it resembles capital *R* with a small top instead of a large one. From the base of this top part it should finish the same as *i*.

Use the same free, push-and-pull arm movement as in the *h*, with the exception that a slight pause may be made at the base line, as well as at the finish of the top of the second part, if desired. Count; 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, etc. See that the little finger slips freely from letter to letter. Watch spacing between letters, as that aids legibility. Keep *n-a-c* all the same size in "knack."

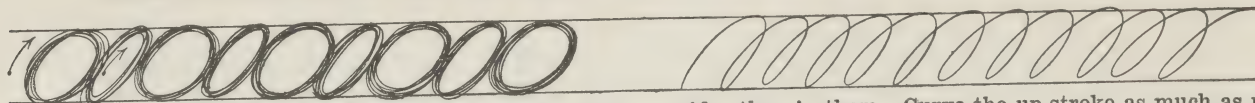
Write each word without raising pen. Use arm movement. Keep down strokes straight. Little finger should slip.



Keep second part of *k* comparatively tall and narrow. Nearly close top of second part. Keep last down stroke parallel to the first down stroke. Watch spacing between the letters as well as between words. Close *a* and hook *c*. If movement cramps the arm while writing words without raising the pen, you are using the fingers excessively,

not slipping the little finger, or you are not holding the paper nearly enough at right angles to the forearm as you should. See which it is and remedy it. Then persevere. Strive for gracefulness in form and in motion—good results are sure to follow. Writing requires skill, and therefore "knack" is a good thing to possess.

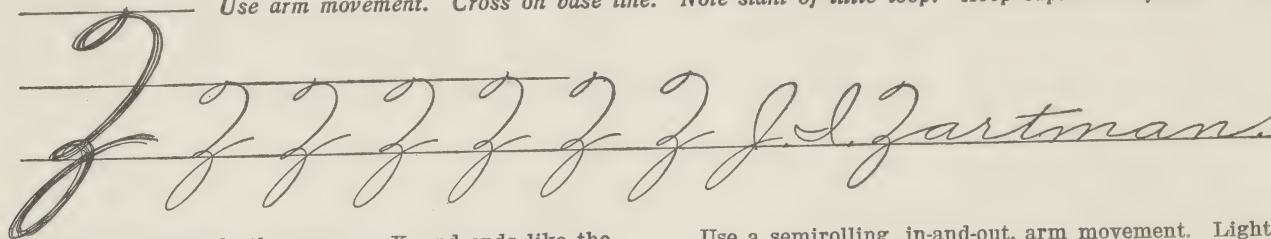
Observe proportion of first and second reverse ovals. Use a lively motion. Curve both sides of loop.



Use a free, full circular motion in the first retrace, reverse oval exercise, and a semirolling motion in the second, retracing each one six times. Be sure to make the one double the width of the other, and consequently again as rounding. Make the reverse loop exercise with a free, uniform semirolling movement. Aim to have space between loops

wider than in them. Curve the up stroke as much as possible and keep the down stroke as straight as you can without checking the motion at either the top or the bottom. Do not forget to use the arm and to maintain a good position. Be sure to push and pull the pen along in a graceful manner, and to control it at the same time.

Use arm movement. Cross on base line. Note slant of little loop. Keep capitals uniform.



The Z begins precisely the same as X, and ends like the small z; the capital being joined in the center by a small loop instead of an angle as in the small z. Notice particularly the size and slope of the little loop. Observe also that the crossing of the loop is on the base line, and not below. Count; 1, 2, 3; 1, 2, 3, etc., at the rate of one a second. Curve the down strokes as little as possible.

Use a semirolling, in-and-out, arm movement. Lightness of touch and freedom of action are absolutely necessary for easy execution and good forms. And no writing is good that is not free in action and fair in form; that is, easy to write and easy to read. Practice freely and perseveringly, and good writing is sure to follow. Watch slant of capitals in the name, keeping it the same in all.

Write words without raising pen. Pause at shoulder of r and top of t and d. Use arm movement.



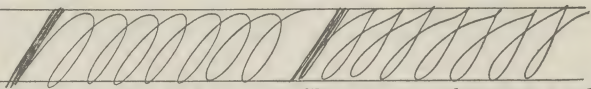
If you will consider carefully the sense in the sentence, as well as the forms in it, and perceive its truth, you will not continue to believe that writing is a "natural" art. Instead, you will recognize that enthusiasm and hard work are the secrets of good penmanship, rather than inherited knowledge and skill. Writing is acquired, not inherited.

Use enough arm movement to make the writing easy and fairly rapid, and enough finger co-operation to secure a fair degree of accuracy in the loop letters, r, d, etc. Script drawing is not writing any more than scribbling; therefore practice freely but always carefully. Good writing is good in form and free in execution. Exercise the greatest control consistent with freedom.

Go from oval to straight line and vice versa without pausing and without raising pen. Keep down loop full.



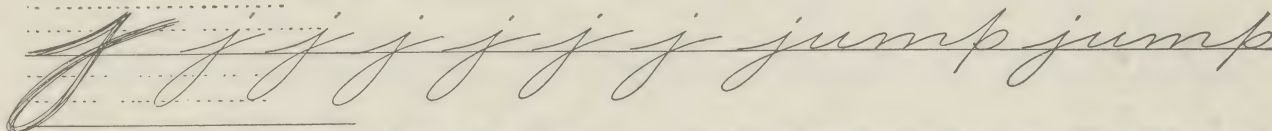
We have here the reverse, contracted, retrace-oval, with straight-line exercises sandwiched between. Insist that the ovals be made quite narrow, and curve equally on both sides. Be sure to maintain uniform slant between ovals and straight lines, and make them at the rate of about 200 down strokes a minute. Be watchful of position of body,



arm, hand, pen, and paper. Change pen whenever needed.

In the inverted loop use the same in-and-out, semirolling, forearm movement as in the preceding exercise. Make the down strokes as straight as possible and curve the up strokes as much as you can. Be sure to make the forms a space in height, and keep the crossings about one-third from the top.

See that the arm moves from the elbow. Keep down stroke straight and crossing on line.



The *j* is composed of a right curve, a lower loop, and a dot. The letter begins precisely the same as *i*. The down stroke should be nearly straight, the loop full, and the crossing should be made on the base line, and not below as is the common tendency. The loop should extend two spaces below the line, and should be the same in length as the loop part of the *h*. Count; 1, 2, dot; 1, 2, dot, etc.

Pause between words to observe, think, and resolve.

Use a free, push-and-pull motion. There is less need for finger co-operation in this letter than in the loops above the line. Watch carefully to see that you keep the down stroke straight, and that you do not slant the loop more than the loops above the line, as the average person is inclined to do. In the word see that the *j* is made no taller than the *u*, and that that the *p* is on the same slant as the *j*.

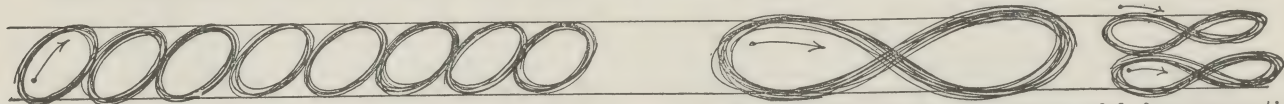
Watch beginnings and endings of words. Move quickly.

Backs should be kept straight.

Have you had one of the pupils read aloud the line in Italics above the copy? If not, "Do it now," unless you have already impressed upon them the importance of each item mentioned therein. All down strokes should be of the same slant and practically straight except last down stroke in *p*. All turns should be equally broad or rounding

except the bottom of *s*. The common tendency is to make the last upper turn of *m* too narrow, and the final turn on the base line too broad or rounding. This unconscious inclination on the part of pupils leads toward illegibility unless checked by intelligent criticism; that is, criticism based upon some reason.

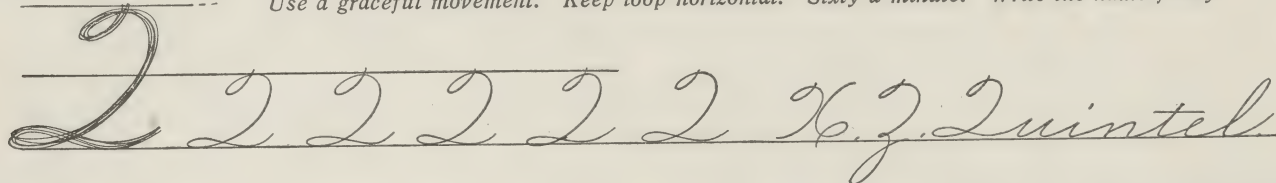
Watch proportion, spacing and slant. See that the hand glides rightward and leftward in the compound exercises.



See how gracefully, how easily, and how well you can make these reverse, retrace ovals. Retrace each one about six times and maintain uniform slant and proportion, making each one about two-thirds as wide as long. Endeavor to curve the sides equally and the ends equally. In the compound curve exercises endeavor to make each one the size shown. Curve the strokes equally, and cross them

near the center. Use a swinging, graceful, forearm motion, keeping the fingers or wrist from co-operating with the forearm. Turn the tops of your papers toward you and see if your exercises look the same as they did when the paper was turned the other way. If not, discover what is wrong, and after reversing your papers endeavor to make corrections. Use a lively motion and you will win.

Use a graceful movement. Keep loop horizontal. Sixty a minute. Write the name freely.



The Q begins the same as Z, and ends with a right curve. The loop is different from the Z, in that it is longer and without slant. Make this loop long and narrow rather than short and round. Keep the last stroke within nearly a space of the main down stroke and parallel to it. The tendency is to carry the finish too far toward the right; also to finish it too high. Always do your best.

Use a rolling movement in the upper part of the letter, and a horizontal, compound movement in the lower part. Avoid starting the letter with a jerk, for by so doing the tendency is to make the loop too large, or to make it pointed by stopping the motion before completing the letter. This is a graceful letter and requires a graceful movement. Count; 1, 2, 3; 1, 2, 3, etc., about 60 to the minute.

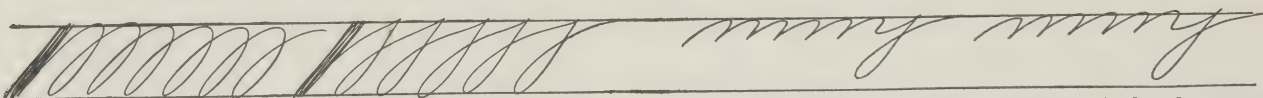
Think good writing and the pen will produce it. See how gracefully you can propel the pen across the page.

Quickness is quite commendable.

Quality and quickness are in strenuous demand. You will therefore do well to qualify in them by watching detail; by criticising faulty letters—letters that are not only crudely formed but which resemble some other letter; and by striving always to do your best no matter how you are pushed for time in which to do the writing. Accuracy and

beauty are not nearly as important as legibility and neatness. Strive, therefore, to acquire a really readable, fairly rapid, strong, generally graceful, easy style of writing. It is a valuable asset because it brings returns in satisfaction, efficiency, and dollars all through life. Are not these worth making sure of? Practice intelligently and perseveringly.

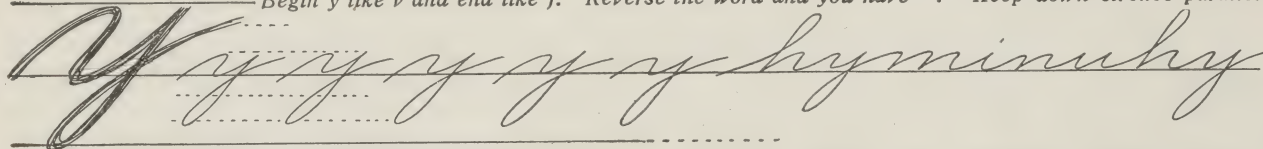
Go without pause from tracer to loop exercise. Finish the upper turn exercise with a small y. Be quick. Be sure.



This loop exercise should be made with a rapid, graceful forearm movement. Be sure to make it one space high and to keep the down strokes nearly straight and slanting. Practice at the rate of 200 down strokes a minute. Make the upper and lower turns as nearly the same in rotundity as possible and see to it that the little finger slips freely.

In the second exercise make the down strokes less curving than in the first. Keep the base of the loop rounding and the crossing one-third from top. Start the last exercises like *m* and end like *y*. See how easily you can run them off, and how well. Watch slant of loop, and keep it rounding at the base.

Begin y like v and end like j. Reverse the word and you have—? Keep down strokes parallel.



The *y* is an inverted *h*. It begins the same as *v*, and ends the same as *j*. In fact each *y* should contain a good *j*. It contains two turns, an angle, and a loop. Be careful to keep the upper turn as rounding as the lower turn. Also keep the first down stroke the same in slant as the second down stroke. Count; 1, 2, 3, 4; 1, 2, 3, 4.

Start the letter with a graceful, gliding motion, and finish with a free, elastic, in-and-out arm motion. Keep the turns equally rounding, angles equally sharp, and the crossing near the base line. Watch the slant of the lower loop as compared with the upper. Reverse the paper and see what the word spells.

Think good writing and the pen will soon catch the cunning to produce it. Act good writing and it becomes a habit.

Use your eyes to direct your pen.

Read the sentence carefully and then study it critically. Use your eyes to get information and to analyze and discover truth. See clearly and the hand will endeavor to follow your sight. Think good writing and the eye will

direct aright the course of the pen. Regularity in height is the result of uniform movement. Cultivate good action as well as keen observation. Taste and character are shown in and reflected by one's handwriting.

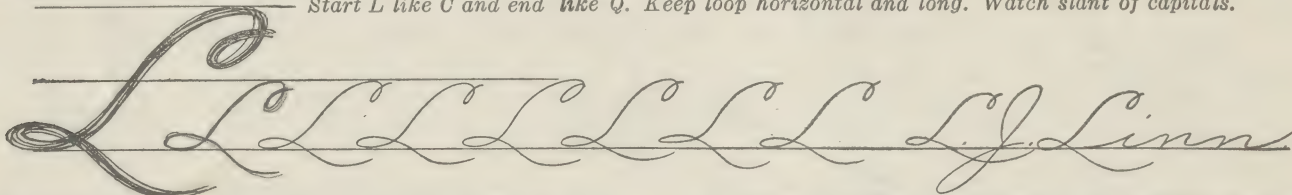
Curve both strokes equally. These exercises require graceful movements. Sit healthfully. Study curves.



Be careful about pen holding. Keep first finger from bending much, and have the holder pointing well toward the shoulder. These exercises are well worth considerable time, and patient, light, easy, graceful, elastic practice. They will do more than any other one thing to loosen the movement and give it buoyancy. Not only do they encourage ease and elegance in action, but control as well.

They will be the source of ease and elegance in writing, if you but master them. Curve the up stroke in the first exercise as much as the down stroke. Curve the stroke toward the right in the second exercise as much as the one toward the left. Count; down, up; down, up; etc., in the first exercise, and "right, left; right, left," etc., for the second exercise.

Start L like C and end like Q. Keep loop horizontal and long. Watch slant of capitals.



The *L* begins the same as *C*, and ends similarly to *Q*. The merging of the one letter into the other creates the compound curve. Therefore what is true of the beginning of *C* and the ending of *Q*, is true of the letter *L*. Count: 1, 2, 3; 1, 2, 3, etc. Comprising as it does two compound curves, one on the main slant and the other horizontal, it requires two compound motions and movements.

To learn to make it successfully, you should first look critically in order to see clearly what there is to be done. You should next think definitely and logically how to do it. And last but not least you should finally resolve to do it, by attempting it with deliberation and courage. Keep in mind the old saying that, "If at first you don't succeed, try, try, again." Then try the name and master it.

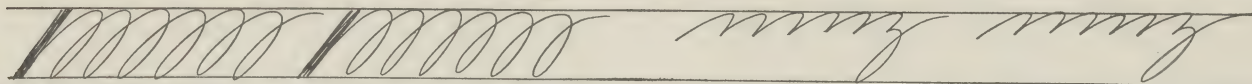
Let "How well and how easily" be your motto. Pause at finish of w, shoulder of r and top of t and d.

Learn to write easily and well.

Each word should, as a rule, be written fluently without raising the pen. The whole sentence should be written once in twenty seconds, which is at the rate of eighteen words a minute. At this rate of speed one cannot write as accurately as the copy, but one should be able to write well.

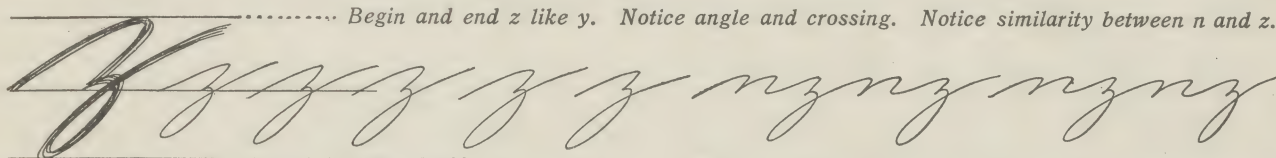
And on the other hand, one should be able to write the sentence very legibly four times in a minute and still keep it from having the appearance of a scribbling, wabbling, slovenly, unsightly, school-boy scrawl. Test your pupils occasionally. Ease is the essence of right method and leads to excellence if backed by determination and perseverance.

Keep turns rounding and angles sharp. Uniform slant, height and spacing. Note crossing in loop exercises.



Make the first exercises a space high and at the rate of 200 down strokes a minute. Make the loops full and maintain a uniform slant in the down strokes. Make the turns rounding at the top and at the bottom as well. Use a free, graceful, in-and-out motion of the forearm, and keep the little finger slipping freely.

In the second exercises use a gliding motion in the first part and an in-and-out motion in the finish. Watch carefully the slant and proportion of the loops, curving the down strokes as little as possible. Keep turns rounding and angles sharp.



..... Begin and end z like y. Notice angle and crossing. Notice similarity between n and z.

The *z* begins and ends like *y*. Be careful to keep the first down stroke straight and the same in slant as the loop. Finish the first part of the letter on the base line as though you were going to make an *n*, then turn quickly and descend and form the loop, with the cross on the base line. Keep the downward stroke in the loop nearly straight. Count; 1, 2, 3, 4; 1, 2, 3, 4, etc., at the rate of 45 a minute.

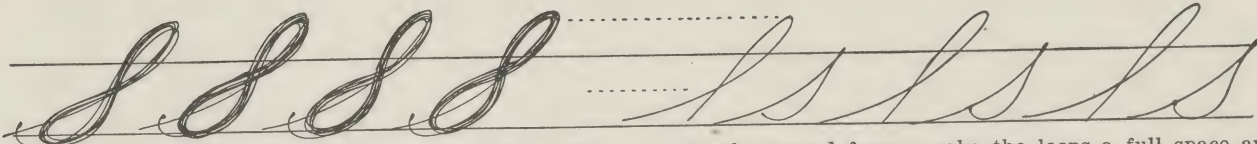
Use a semirolling, push-and-pull, arm movement in this letter. Keep the loop the same in slant and size as other loops. In the *n* and *z* exercise, see to it that the *z* above the line is the same as the *n* in size, in width of turn, and in slant. Check the motion slightly at the base line, rather than curve the downward strokes. Use a lively movement.

Sit correctly, hold the pen correctly, employ good movement, think good writing and your writing will improve.

Movement and position; important.

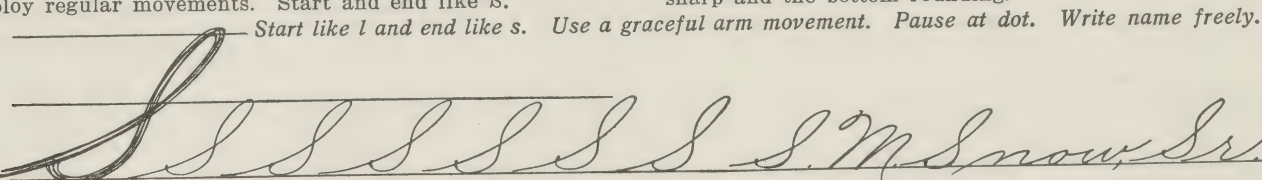
This is a fine sentence for practice. Equal spacing between letters is desirable. The tendency is to space too widely between such letters as *ov*, *on*, etc., and wherever the letters are connected by a horizontal line. Look closely

at the copy and then see if you cannot do as well. Perfect your position and your movement, if you would excel. Position is important for health, and movement is essential to efficiency. Watch slant and size, and quality of line.



Make this compound curve exercise a space and a half high, using the free, forearm diagonal action. Keep the crossing near the center and thereby make the upper and lower loops nearly the same in size. These exercises require graceful motions, and you will therefore need to employ regular movements. Start and end like *S*.

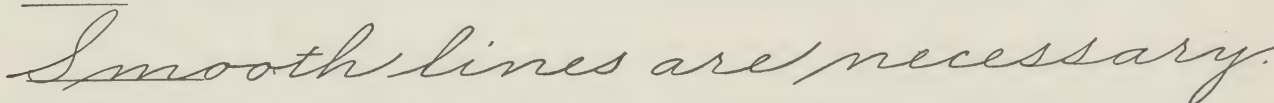
In the second forms, make the loops a full space and a half high, and the *s* a full space high. Count 1, 2; 1, 2, etc., for each form at the rate of one form a second. Make the down stroke of the loop slanting and straight, and the down stroke of the *s* quite curving. Make the top of the *s* sharp and the bottom rounding.



The *S* begins and ends the same as the small letters *l* and *s*. The downward stroke is similar to the one found in the capital *L*. Notice carefully that the letters start rightward rather than upward, and that the up strokes curve considerably. It should finish with a broad, graceful, horizontal curve. The common tendency is to cross it too high, and thereby to make the top too small.

It is not a bad plan to think of the small *l* in making the up stroke, and then to think quickly of the small *s* in making the down stroke, and in finishing the letter. Start the letter with an easy, swinging, diagonal, push-and-pull, arm movement. Count; 1, 2; 1, 2; etc., or *l, s; l, s;* etc. See how gracefully you can write the name "S. M. Snow, Sr."

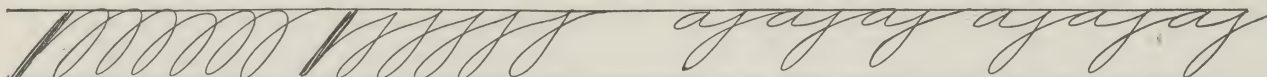
Keep a good position. See that the little finger glides toward the right. See that movement comes from the elbow.



Fine, smooth, graceful lines indicate free, uniform arm movement. And arm movement, carefully controlled, is the product of systematic practice upon movement exercises, clear thinking, and love for excellence. Writing is an acquired, and not a natural art. All can, therefore, learn to

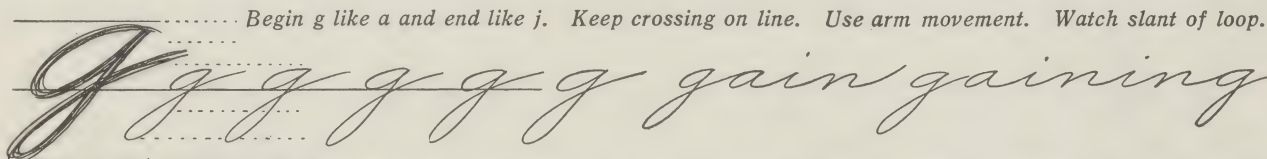
write a good hand, and all who are ambitious to succeed should practice diligently until the art is mastered. Keep plenty of spacing between letters for ease and plainness. See that the elbow is located just off the edge of the desk, and that the sleeve is loose.

Start loop exercises with push-and-pull motion. Join a and j freely, gracefully, and without hesitating. Think.



Be careful about your position. See that it is both healthful and efficient. Keep the penholder pointing towards the shoulder in order to insure a free slipping of the little finger on the paper while writing. In this exercise be sure to curve up stroke of the loop more than the down stroke, and be sure to make the loops rounding at the bottom. See how freely and how well you can make these exercises.

In the *a* and *j* exercise, you will find plenty of chance to exercise the arm freely in and out of the sleeve and from left to right. These exercises will prove to be quite difficult if you have a tight sleeve, but reasonably easy if your sleeve is loose. Do what you can to dress so as to allow you to write easily and gracefully. Watch carefully the slant and crossing of loops, and close *a*. Use a lively motion.



The *g* begins the same as *a*, and ends the same as *j*. Curve the first stroke more than the second, close it at the top, and keep the down stroke in the loop nearly straight and the up stroke curving. If the *g* is not closed, it resembles *y*. Start the letter leftward, and keep the turn on the base line as narrow as turns in other letters. Count;

1, 2, 3, 4; 1, 2, 3, 4; etc., at the rate of 45 letters a minute.

Use an in-and-out arm movement, making the letter without raising the pen. Little finger need slip but very little in the beginning, but it should slip freely in the loop. Avoid an angle at the bottom of the loop. Write the words freely and carefully.

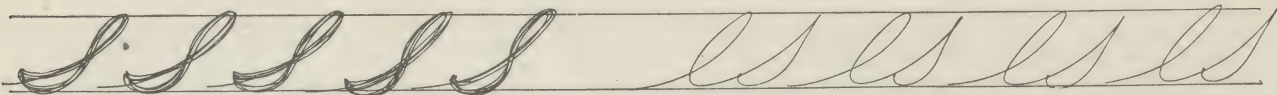
Write each word without raising pen. Watch spacing between letters. See that the arm moves from the elbow.



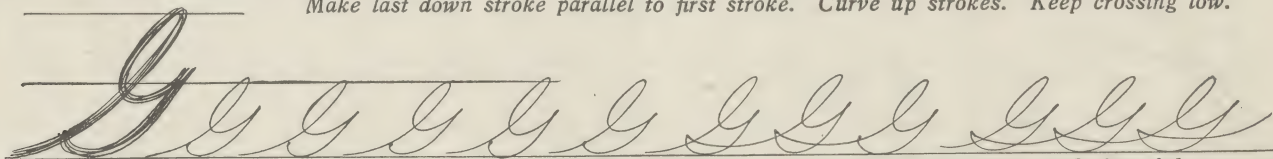
In form as well as in thought, this is a good sentence for practice. Keep the loops on the same slant and as nearly as possible of the same size. Be sure to close the oval of *a* and *g*, and dot the *i*'s carefully. Put but three words on a line and have them nearly fill it by making the spacing

fairly wide between the letters. Do not forget about the healthful position of the body and the way in which you should hold the pen. Then, too, watch the angle of the paper. Make sure that you have the same width between letters, but do not make the letters themselves wide.

Pause at finish of S tracer Join l and s without hesitation. Sit well. Keep arm located well on desk.



The *G* is frequently considered a difficult letter, but it depends largely upon how we begin it. Let us begin right in order that we may not only end right but that we may practice so as to make the end easy and desirable. The first form given is an *S* tracer, which starts and ends like *G*. Pause at the finish. Make the letter quickly.



The *G* begins and ends the same as the *S*. Keep the crossing low, the second part high, and the last downward stroke parallel to the first. The tendency is to cross too high and thereby make the top too little and the bottom too large. Notice that the second part is kept rather close to the first, and that the top of the second part points upward to the right on the main slant.

See that little finger slips from letter to letter. Keep spacing wide between letters. Watch turns and angles.

Gaining a little day by day.

Improvement comes a little at a time. Much cannot be expected in a day, but something should be accomplished each lesson. That is what a lesson is for—for improvement; therefore be sure to make the most out of it by increasing your skill and capacity. Gain in freedom as well

See how gracefully, how well, and how freely you can make the *e* and *s*. Make them a full space in height. Count; 1, 2, 3, 4, etc., making them at the rate of about one letter a second. Be sure to close the *S* at the base by ending on the up stroke. Use a springing, rocking arm movement, and do not make the down strokes any heavier than the up strokes.

Make last down stroke parallel to first stroke. Curve up strokes. Keep crossing low.

Use a graceful, rocking-like, and forceful movement. Start toward the right, rather than upward, and finish toward the left. Improvement comes mainly through correction of those things of which we become conscious, and it is only by critical comparison of your own forms with the copy that you become conscious of your errors. Join *G*'s gracefully.

as in form. Watch your position and see that the arm moves from the elbow. The sleeve should be fairly loose, so that the arm moves within it. A tight sleeve hinders freedom in movement. Watch spacing between letters, size and slant of loops, and quality of line. All go to make writing excellent.

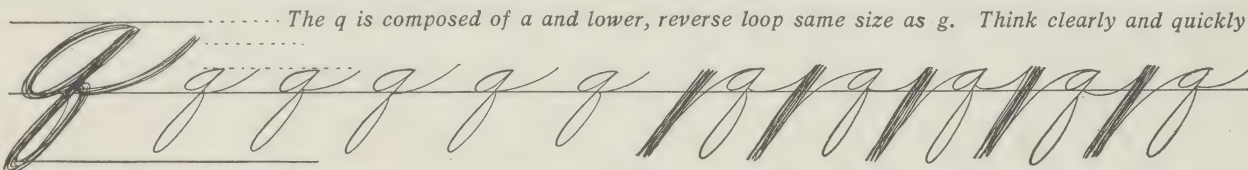
Make tall exercises with quick, elastic movement, closing each at the top. Use pure push-and-pull motion.



Practice the straight-line and narrow oval exercise with the push-and-pull movement at the rate of 200 down strokes a minute. Do not raise pen in going from one to the other.

This tall small *o* exercise should be kept comparatively narrow with the connecting stroke horizontal and straight. Make it with a quick, elastic in-and-out arm movement.

curving both sides equally. Make it one full space high, and endeavor to make each exercise without raising the pen. Count 1 for each *o* at the rate of 80 a minute. Keep the spacing between the *o*'s as nearly the same as in them as possible. Keep the fingers free from acting and make the down strokes just as lightly as the up strokes.

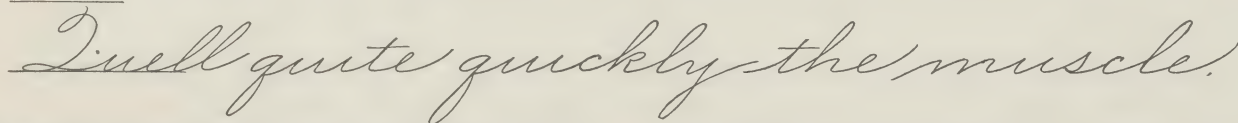


..... The *q* is composed of *a* and lower, reverse loop same size as *g*. Think clearly and quickly

The *q* is composed of *a*, and a lower reversed loop, the same in size as the *g*. Curve the up stroke more than the down stroke, close the loop at the base line, and finish precisely the same as *a*. Make the loop on the same slant as *g*, although the tendency will be to make it less slanting.

In fact if you would have your page look well, all loops on it should be the same in size and in slant. Count; 1, 2, 3, 4, finish; 1, 2, 3, 4, finish, etc. Use a quick, elastic, in-and-out, arm movement in the straight-line retrace exercise and the *q*. Think how to make the joinings.

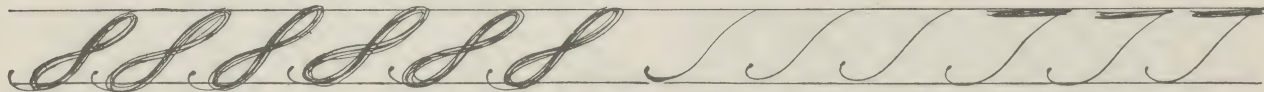
Control movement after having created it. Write each word without raising pen. Keep down strokes straight.



Be watchful of your position. See that the body is erect and not twisted, and that the arm is well out from the body. Then, too, how about your hand, pen, and paper? Are they in the most efficient position? Position, correct position, is essential alike to health and good writing. Keep paper at right angle, and thumb back of first finger.

The sentence is quite suggestive in thought and action. See how nearly you can accomplish the result desired, and quickly, too. Notice particularly the size and slant of the loops, and the spacing between the words. Keep the arm free and the movement under control. See that the arm rests on the muscle in front of the elbow.

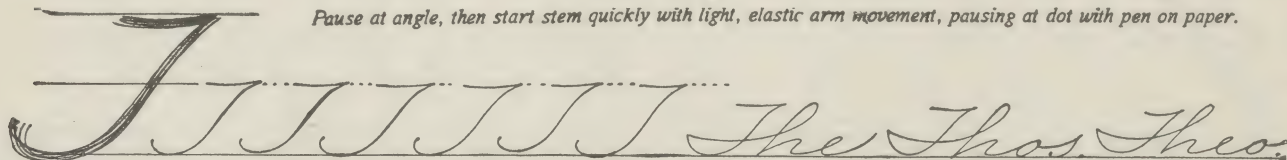
Finish each exercise with dot. Curve up and down strokes equally. Count: right, left, right, left, right, left, right, stem.



Make this compound-curve or *s* exercise a full space in height and at the rate of 80 down strokes to the minute. Endeavor to keep the upper and lower loops the same in size and to curve the up and down strokes about equally. Also see to it that the upper and lower loops are the same in slant. This you can determine by drawing a straight line through the center of upper and lower loops. Use a per-

fectly free and graceful action of the forearm.

In the stem, count; 1, 2, for each form at the rate of one a second. Begin with a slight curve at the top and end with a dot about half a space above the base line. Watch carefully the slant and the direction of the beginning and ending of the form. For the stem with a tracer top, count; right, left, right, left, right, left, right, stem, finish.



The *T* begins with a horizontal line and ends with a compound curve similar to *S*. Be sure to make the beginning stroke fairly long, or it may be mistaken for *I* or *J*. Reverse the motion quickly at angle, and then come to the

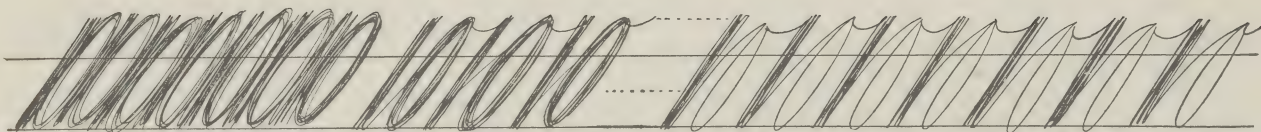
base line with a forceful, leftward forearm action. Count; 1, 2; 1, 2, etc., at the rate of one a second. Give plenty of space between letters, and practice frequently upon the compound curve exercise given heretofore.

Think good writing, practice good writing—good writing will become habitual. Critically examine your work.

Train muscle to obey will.

Mind, not muscle, must be in command, therefore direct the hand wisely. Be sure you know what you wish the hand to do, and then insist by persistent effort that it produces the desired letter, exercise, word, or sentence. Perseverance is the main talent, after the mind has clearly perceived. The hand and pen are the tools; the mind must direct the work or improvement will not result.

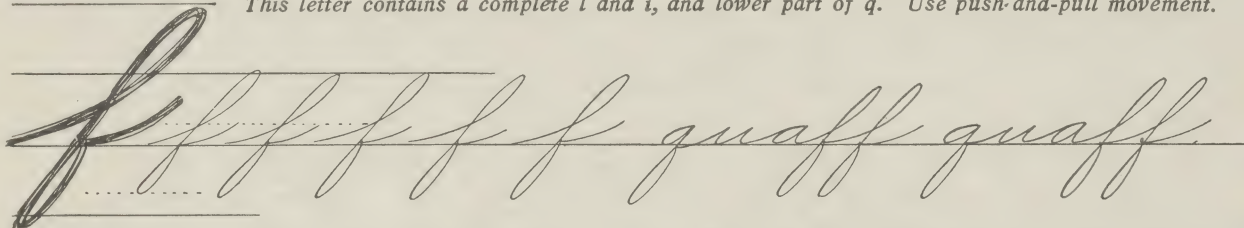
Study the spacing between letters and between words. Then notice whether the short letters agree with the long ones in slant. Next, endeavor to make all loops equally full and long. And all the while keep the arm moving along freely, neither sluggishly nor spasmodically. The fingers may act a little in the loops and in *t*, but the arm is the basis for action and endurance.



Begin at the top of the exercise, using a push-and-pull motion, making the ovals quite narrow and at the rate of about 200 down strokes a minute. No other exercise will do more for you in the way of precision and freedom than

this one if you master it. Shift the elbow a trifle after each exercise. You must think definitely in going from the *O* to the straight-line tracers. Use push-and-pull movement and pause at the tall, narrow top of the *O*.

This letter contains a complete l and i, and lower part of q. Use push-and-pull movement.



The *f* is composed of *l* and *q*. Each *f* should contain a good *l* and a good *i*. Finish the letter carefully on the line by closing it, and not above the line, as is frequently the case with poor writers. The lower loop should be the same length and width as the upper loop, but made in the reverse manner. Try, also, to keep it on the same slant.

This letter is the longest small letter, covering nearly

Neither draw nor scribble the letters. Free movements and graceful forms are essentials of writing.

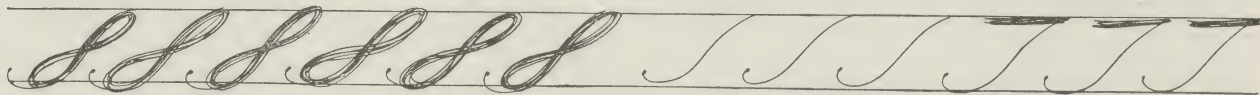
two full spaces. As a consequence, it requires greater forearm freedom to execute it well than any other letter. Keep the down stroke nearly straight and on the right slant. Count; 1, 2, 3, 4; 1, 2, 3, 4, etc. Watch slant and size of loops in the word "quaff," and write it without raising the pen, pausing slightly at the finish of the *q* and *f* on the base line.

Form and freedom for fineness.

Remember to keep a good position of body, arm, hand, pen, paper. A good position contributes both to health and good writing. Considering that health is worth more than all wealth, and that good writing is a valuable acquisition, you will no doubt resolve right now to form the habit of sitting healthfully and efficiently.

Since good writing is a combination of clear thinking and careful practice, you will do well to study the copy closely and then practice upon it patiently until improvement is seen. Be sure to move the arm from the elbow, and to keep the fingers from acting, except slightly in extended small letters such as *d* and *f*.

Finish each exercise with dot. Curve up and down strokes equally. Count: right, left, right, left, right, left, right, stem.

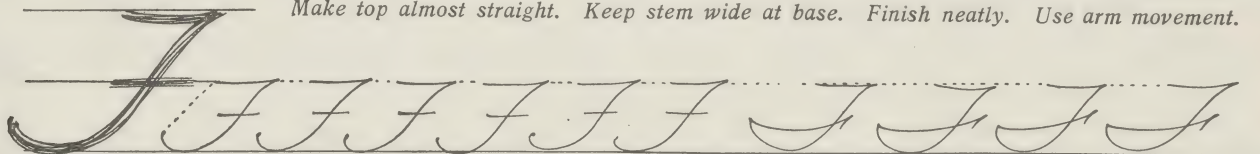


Make this compound-curve or s exercise a full space in height and at the rate of 80 down strokes to the minute. Endeavor to keep the upper and lower loops the same in size and to curve the up and down strokes about equally. Also see that the upper and lower loops are the same in slant. This you can determine by drawing a straight line through the center of upper and lower loops. Use a per-

fectly free and graceful action of the forearm.

In the stem, count; 1, 2, for each form at the rate of one a second. Begin it with a slight curve at the top and end it with a little dot about half a space above the base line. Watch carefully the slant and the direction of the beginning and ending of the form. For the stem with a tracer top, count; right, left, right, left, right, left, right, stem, finish.

Make top almost straight. Keep stem wide at base. Finish neatly. Use arm movement.



The *F* is precisely the same as the *T*, plus a cross at half the height similar to that found in the small *t*. Count; 1, 2, cross; 1, 2, cross, etc., at the rate of fifty a minute. A line drawn from the beginning point of *F* to the ending should be the same in slant as the main part of the letter, as shown by the dotted line. Make the second *F* without raising the pen.

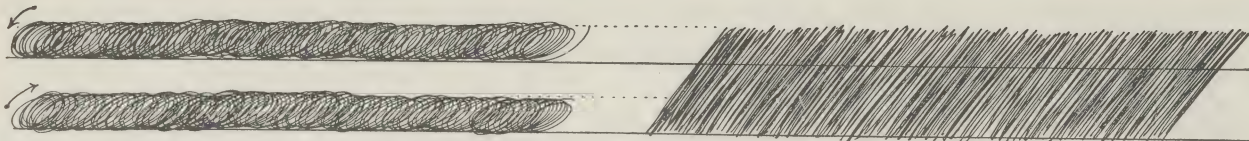
We have frequently spoken of the need for keeping the materials such as pens, inks and paper in good condition. There are some things of more importance than these—mind and body. Inform the mind by careful observation, and manage the hand by clearly directing it as to what it should do. Sleep soundly. Eat wholesome food, exercise wisely, and your writing will improve.

Care and freedom are essentials. Keep spacing wide. Watch shoulder of r, finish of w, and hook of c.

Finish each word with care.

Always read carefully the Italics above the copy, then read the copy, after which it should be studied critically. Endeavor to keep the minimum letters the same in height and the extended letters the same in slant. Also see that all turns are equally rounding and all angles equally sharp. Uniformity is essential for the greatest efficiency.

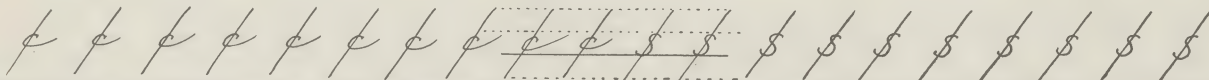
Then, after studying the work critically, get the arm into proper motion and see how well you can command the pen. Keep the little finger slipping freely from letter to letter, and be sure to finish words just as carefully as you begin them. Watch length, curve and slant of initial and final strokes.



The feet should be uncrossed, back straight at the waist, elbows near corners of the desk, penholder pointing toward the shoulder, and the fingers should not be cramped. These little oval exercises should be made at the rate of from 200 to 300 down strokes to the minute. Make every other one reverse in direction, but the same in proportion.

Drive the arm forcefully, freely in and out of the sleeve in making the straight-line exercises a space and a half high. Strive for uniform spacing, slant and height, and keep the fingers from co-operating with the forearm. Count for the down strokes only, and try to make these exercises at the rate of about 200 down strokes to the minute.

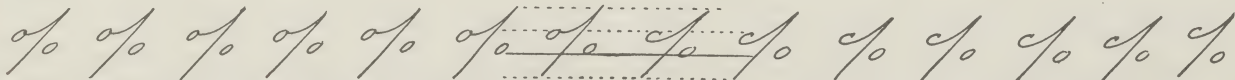
Use push-and-pull movement to make straight line. Little finger may rest in c and s. Be quick, firm and sure.



Make the long, straight stroke with a firm, quick downward motion. Make the *c* with a quick, circular motion, curving the downward stroke considerably. The *s* in the dollar sign is made with a quick, twist-like hand action, with the little finger serving as a pivot upon which the hand acts. Make these characters small and plain.

Make the *c* half a space high, and the *s* a space in height. Make the long stroke the same in slant as loop letters. Give plenty of space between the characters, and do the work freely and well. Watch spacing between characters and avoid crowding them too closely together. The little finger may rest in making the small forms.

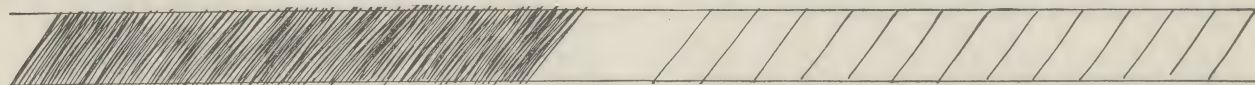
The "percent" and "care of" characters resemble o and c combined with stem of p. Watch slant of stem and width.



The cipher in the "per cent" and "care of" characters should be made half a space high. That is, one-half as high as you would make *o* or *c* in ordinary writing. Be sure to have the down stroke half way between the characters. Note carefully that the first unit of each character begins at the head line for little letters, and that the second

unit rests on the base line. See how neatly you can do these characters. Count; 1, 2, 3, 4; 1, 2, 3, 4, at the rate of about 40 a minute. Give plenty of space between the characters, but keep the units close to the straight line, and equally distant from it. The fingers may aid in this work, but see that the little finger slips in making the long stroke

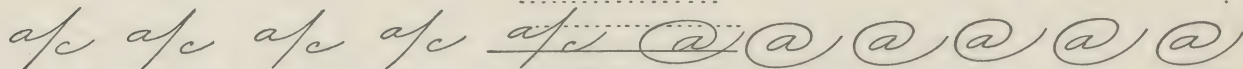
See that sleeve is loose so arm can work freely in sleeve. Make straight lines nicely spaced at rate of 100 a minute.



Are you sure you are sitting healthfully? Is your sleeve sufficiently loose to let the arm move freely in and out the sleeve while making the straight-line forms? In the first exercise see how compactly and yet free from blots you can make it and maintain a uniform slant from start to finish. Learn to criticise your own work.

In the straight lines be careful to keep them a good distance apart. Start and stop with the pen resting on the line, and secure uniformity in the slant. Try to make this without finger action at the rate of about 100 a minute, which would be just half the rate of speed used in the retrace exercises. Start and end on the blue lines.

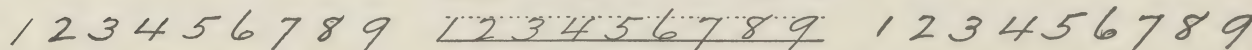
Keep last turn of a narrow in the character "at." Small a and c and stem of p comprise "Account" character.



Here we have two more important commercial signs—two of which are composed of small letters. As you have no doubt noticed, the letter forms are but half the size of the ones used in writing. Note carefully the location of these letters as concerns the height and base line, and be careful to keep them about equally distant from the stem.

In the "at" sign, make a just as though you were going to omit the flourish and then swing on around quickly. In other words, finish each a with a short turn on the base line and keep the last downward stroke straight and slanting. The tendency is to curve the last downward stroke in a. See how neatly you can execute these characters.

Keep curves full and straight lines firm. Watch height and width. Learn to be quick and yet plain.



Study the figures critically. Start the 2 and 3 just the same. Finish the 5 the same as the 3. Start 1, 4, 5 and 6 with a straight line. Finish 6 with a small rather than a large loop, and start the 9 precisely as you would a. Watch the slant of the down strokes to keep them as nearly uniform as possible. Start the 8 slightly upwards with a

strong left curve and finish with the up stroke nearly straight. Be careful to keep the spacing regular and open between the figures. Keep them in vertical columns, as they must be written that way in the business world. Vertical columns rather than horizontal lines is the rule for figure-making, although it is necessary to make them both ways. Learn to be quick and sure.

Review letters and see how much better you can make them than earlier in the year, or last year. Secure smooth lines.

O A C E D

P B R X N

This is a fine copy to practice at this time, as it affords a review of letters in the order of their like qualities. Watch spacing between them and see how nearly the same size you can execute them. They should also agree in

slant; it is not well to have one slanting more than another.

Capitals practiced by themselves serve as movement exercises, and should therefore be used instead of the usual exercises from time to time. Make them at the rate of about 30 a minute, in the order in which they are arranged.

Make each abbreviation without raising pen. Curve down strokes. Finish of o should be high. Watch proportion.

Co. Co. Co. Co. Co. Co. Co. Co. Co. Co.

These abbreviations should not be difficult since you have practiced both letters frequently heretofore. Be careful in starting the *C* in the *Co*, and see to it that you finish the *o* carefully. Start the sign "and" carefully in the second form, and pause briefly as you connect it to the *C* at the top, then swing freely around to form the letter *C*, being

careful to finish *o* with a short, horizontal curve or straight line. Practice the forms about the size shown in the copy, and endeavor to use the arm, rather than the fingers. You ought to write the first abbreviation at the rate of 35 a minute, and the second at the rate of 25 a minute. End letters and words as carefully as you begin them.

Start C with circular motion. Pause at shoulder of r. See that D touches the base line twice.

Cr. Cr. Cr. Cr. Dr. Dr. Dr. Dr.

Is your holder of good size and of wood, rather than of metal? Do you change pens as frequently as you should? No one can do good work with a bad pen, much less make improvement. Are you careful to keep your paper well back on the desk, so as to give the arm opportunity to work freely? These all aid in making writing easier, better and swifter.

Start the *C* leftward rather than downward, and be sure to make the last downward stroke in the letter *r* straight and slanting. Swing gracefully from the *D* to the *r*. Be careful how and where you place the period following these abbreviations. Endeavor to make the capitals three-fourths of the distance between two blue lines, and the *r* may be made one-half the height of the capital.

N M V W U

Y J I X Z

Nearly all of these letters start with the small loop or oval. See that they begin with a curve and not a straight line. Start the motion before touching the pen to the paper. Finish N, M, and U with a graceful curve below the base line pointing rightward. Finish V and W with a tiny loop, and make loops of Y, J, and Z alike.

If you would have graceful writing you must cultivate graceful movements. And if you would write rapidly you must make forms quickly. Rapid writing is worth more than slow writing. Cultivate skill by concentrating mind and muscle upon the desired work. Intelligent perseverance wins.

Keep curves full and straight lines firm. Watch height and width. Learn to be quick and yet plain.

1 2 3 4 5 6 7 8 9

1 2 3 4 5 6 7 8 9

1 2 3 4 5 6 7 8 9

Little finger should rest in making figures, but should slip in going from one to another. Begin 1, 4 and 6 alike, and end 7 and 9 the same. Start 2 and 3 in the same manner, and finish 3 and 5 alike. The figure 8 is an S inverted. The 6 and 8 extend above the others, and the 7 and 9 extend below the line. Make each figure unmis-

takeable. Figures, unlike letters, are unrelated by context. Each must stand on its own footing. Hence the need for clearness. Watch spacing between figures, and be sure to make them about the same in size; at least so they present a uniform, neat appearance.

Turn the paper and make the figures in columns between ruled lines. See how evenly you can space between figures.

6 7 4 5 1 6 7 4 5 1 6 7 4 5 1 6 7 4 5 1 6 7 4 5 1 6 7 4 5 1
0 8 9 2 3 0 8 9 2 3 0 8 9 2 3 0 8 9 2 3 0 8 9 2 3 0 8 9 2 3

In writing, it is well to be able to write in a straight, horizontal direction, with or without a base line. In figures, it is desirable to make figures in vertical columns, with or without ruling to guide one in it. Therefore learn to make one number vertically beneath another, and in columns of almost any length. Study carefully the form of each figure and always be sure to make each one distinct.

In figures we have no such thing as context such as in letters we find in words. It is therefore doubly necessary to be careful and sure and exact. The fingers may co-operate with the forearm, but they must not act exclusively. Make the figures between blue lines by turning the paper at right angles to the position used in writing. This will encourage vertical alignment.

Review these letters and then write your own name instead of "Pupil's Name." See how well you can do it.

L L S G T F Pupil's Name.

Have you formed the habit of sitting well, adjusting your hand well, and locating and turning your paper well? These are necessary for superior writing. And you cannot afford anything less than the best. "What is worth doing is worth doing well" is an old but very wise saying.

The capitals here reviewed are full of curves and require graceful movements in their production. Write your own name instead of "Pupil's Name" as given. See how well you can arrange, space, and execute it. A good signature is a very important part of one's handwriting. Give thought and time to its evolution.

A WORD BEFORE PROCEEDING FURTHER

Before going further with the practice, stop long enough to take an inventory of the writing before you. As a whole, is it satisfactory? If not, wherein is it not so good as it should be? Are the forms irregular in size? If so, is the irregularity due to oversight in observation, or to uncontrolled movement? Or is the motion too slow and wabbling? Whatever the principal fault is found to be, correct it by more critical observation or more careful practice; usually by both.

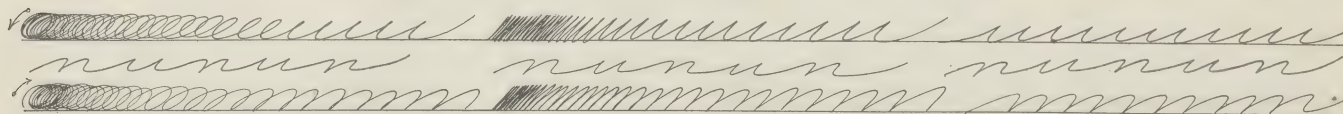
It is not at all likely that all of the forms will be equally defective, but quite likely that one or two will be larger or smaller than the average, or finished with too little care. If movement is at fault, then all forms will be too slow and broken, or all will be too rapid and scrawling. Whichever it may be, review until the weak points have been strengthened and the whole product improved. For, be it remembered, *form* and *freedom* should go hand in hand.

IF IN DOUBT, DIG DEEPER BEFORE PROCEEDING



Practice a line or two of these exercises each day until you can execute them well and with perfect ease and pure arm movement. Occasionally double the size of the exercises by making them two full spaces high, as in the copy. Make each exercise halfway across the page without lifting the pen, unless it is to dip ink. This will insure a free lateral action of the arm, which is necessary for ease and grace in writing. Practice ovals both ways around, direct and indirect.

Be sure to secure and maintain uniform slant in oval and straight-line forms, from one end of the exercise to the other, and from one side of the page to the other. Do not let the fingers act, and avoid gripping the pen tightly. Also keep the hand from resting on the side. Endeavor to keep the ovals two-thirds as wide as long, and see that the up strokes curve as much as the down strokes; also that the tops are as rounding as the bottoms. All ovals should be symmetrical.



These exercises are excellent for freedom and form combined. Curve the up strokes and make the down strokes straight. Make a decided distinction between turns and angles. Practice the *u* and *n* between the lines after the others have been written. In all of these exercises strive for a uniform, free movement across the page.

The first and second exercises should be practiced at the rate of about 200 down strokes a minute. The third should be executed at the rate of about 175 down strokes a minute. The wide-space *u* and *n* cannot be written so rapidly, but they should be practiced quite freely. Keep spacing uniform, the size regular, and the quality of line fine.

Position, Form and Movement are the Trinity which Lead
to Excellence in Writing

Use a free motion, noticing turns, angles, retraces, loops, slant, spacing, height, and initial and final strokes.

Movement exercises make writing easy.

This is one of the nicest exercises we have thus far had. And it contains the gospel truth as concerns the correct method of writing. See how freely and easily it appears to have been executed, and it was executed with the same freedom and ease that it displays. See to it that the little finger jogs gently toward the right from letter to letter

Keep last down stroke of A nearly straight. Pause at finish of B and beginning of C. Improve each effort.

in writing these rather widely-spaced words. Indeed, it is not a bad plan to push a little on the up strokes, seeing that the motion comes direct from the elbow and not from the fingers or wrist. Read the line of Italics slowly and thoughtfully before beginning to practice the sentence. Strive for fine, smooth lines, and easy movements.

A.A. Armour. B.B. Brown. C.C. Cromer.

Have you formed the habit of sitting healthfully? If not it is high time that you do so. Read carefully the instructions concerning position on the covers of your book. Position is essential to good health as well as to good penmanship. Learn to join capitals with the same facility and confidence with which you are in the habit of joining small letters.

Note carefully the spacing between capitals, which is about the same whether they are joined or made singly. Use an easy arm movement in order to secure graceful forms and see that the little finger slips freely in little letters. Watch carefully the spacing between the capital and the small letter.

Secure a smooth line by using a free, forceful movement. Quality is quite as desirable as quantity. Get both.

A space in width, same as in height

Keep the feet uncrossed, back straight at the waist, both elbows on the desk or near the edge, the penholder pointing toward the shoulder and the paper turned as shown in the book. After having written the sentence once, reverse your paper and see whether or not your writing looks as well up-side-down as right-side-up. The chances are you will discover that you have been making your lower turns too

rounding, and many of your upper turns too angular. Notice particularly the spacing between words. It should be neither too wide nor too narrow, just a trifle wider than that between letters. Try to make the minimum letters the same in height, and the loop letters the same in slant. The general effect will then be pleasing.

See that toe and heel of D rest on base line much the same as yours should rest on the floor. Pause at start of E.

D.D. Daniels E.E. Emerson F.F. Fuller.

Observe the copy critically before beginning practice upon it. We must write well mentally before we can hope to do so physically. That is, we must have good writing in mind before the hand can execute it. The hand unconsciously reproduces the suggestions of the brain. Therefore think *better* writing.

This copy is teeming with truth. Perfect details and the rest will be easy. Watch, criticise, correct, practice.

Trifles make perfection but perfection is no trifle.

The sentence for practice in this lesson, as well as the line above it, contains the essence for excellence. Consider them carefully. Watch critically the little things from day to day and after a while people will consider your work almost perfection. Indeed, they will consider it wonderful, and yet to you it will be but an accumulation of rightly directed efforts day after day. Great men are the result of

Note beginning and ending strokes. Watch spacing and slant.

careful deeds. But if you would become great in any line you must master the little things that confront you from day to day. Correct, therefore, the seemingly trifling mistakes in your writing, and before you are aware your penmanship will attract attention because of its excellence. Arm movement is no trifle, but when under control makes for perfection in the art of penmanship. Therefore give it conscientious attention.

Curve initial and final strokes. Plainness is the essential.

G.G. Gruener W.W. Harman L.L. Irving.

Gracefulness is the chief charm of writing. It is the product of clear percepts and control of the arm movement. Accurate writing is too slow for business, but graceful writing is free and yet attractive in form. Join capitals with a strong, lateral movement, swinging confidently from one capital to another.

Have you read carefully the line of Italics above the copy? It contains the very things you should have in mind while practicing. Always read the line of Italics before attempting practice upon the copy. Pause at the angle joining in such letters as *G* and *I*.

Study form, practice faithfully, read good books, think cheerful thoughts, and you will be in demand. Sit healthfully.

Knowledge and skill are in demand.

Be sure to read the line of Italics before proceeding to practice. The sentence is a good one because it calls our attention to the fact that not knowledge alone and not skill alone, but the two combined, are in demand. It is the man who knows and does that succeeds nowadays. You can lay the foundation of success by studying carefully the

Keep lower part of J small, last down stroke of

forms used in writing in order to know what to do, and then by diligently practicing these forms until you can do them. Before you know it your services will be in demand. "Skill" means facility—something more than mere plodding; it means efficiency and not mere cleverness, because skill backed by knowledge is more than cleverness.

K vertical. Start second part of K leftward.

J. J. James K. K. Kingman L. L. Loomis.

Are you using more of arm than of finger movement? If not you should decide now to do so. Exclusive arm movement in small letters is not necessary, but enough of it should be used to make the writing easy in execution and graceful in form. Is your writing easy and graceful? The

Form and freedom are essentials. Observe each letter carefully, push the pen freely, and good writing will result.

answer will determine whether you are practicing in the right manner and struggling in the right direction. Watch spacing between capitals; also between capitals and small letters. Pause at the little joining between the J's, and drop the last part of K and L gracefully below the line.

Wide spacing increases ease.

This wide spacing is too wide for use in the business world, yet it is a good medium for the purpose of developing strength of action from left to right across the page. Then, too, it emphasizes the need of more width between letters than in letters. It emphasizes the individuality of letters by making each one stand out much the same as figures.

Try to secure just so much spacing between each letter,

keeping the letter itself narrow. Keep the majority of the down strokes slanting and straight. Curve the up strokes as little as is necessary, and push the pen rather than drag it in going from one letter to another. Use an easy, graceful movement at all times, and see that most of it comes direct from the elbow. Cultivate a light touch of the pen to the paper, and see how lightly you can hold the pen.

Keep sleeve of forearm loose so that the arm can move within it. See that the little finger slips freely in up strokes.

*The essentials of good writing
are neatness, plainness, uniformity,
and ease in execution.*

Be sure you aim right in your practice. Have something in mind that you desire to accomplish, and stick to it until you succeed. If your writing lacks ease and freedom, *think* freedom and ease, and win them by persistent practice and review upon exercises. If it is form that you need, *think* form, criticise closely, and observe details. Be enthusiastic

over writing because of its utility and beauty. Then work will seem like play, and learning to write will become a pleasure rather than a task, and its influence a benediction upon your own character as well as a wholesome influence upon others. Cultivate neatness, strive for plainness, practice to attain ease, and uniformity will naturally follow.

Make M's and N's with a quick, push-and-pull action. Use a rolling motion in O's. Be business-like.

M.M. Manner N.N. Nation. O.O. Oleson.

Graceful capitals and easily and rapidly executed small letters are possible only when arm movement serves as the basic or primary action. Review exercises occasionally to secure greater control and proficiency. Keep the capitals compact to avoid a sprawling, scribbled appearance. Make them business-like rather than fancy.

Spacing between letters needs to be uniform, and capitals should be the same in height. Be careful about the placing of your punctuation marks, and, as a rule, provide a space for them when writing. Do not pause in joining any of these capitals—all can and should be run off quickly and gracefully.

Pause at finish of P. Watch relation of capitals. Keep loop long and narrow in Q. Keep small letters uniform.

P.P. Peterson. Q.Q. Quillman R.R. Romer.

Are you careful about the use of your pens and ink and paper? A workman is known by the condition of his tools. Care in one thing presupposes care in other things. Indeed, care is the secret of good writing. And he who would write well must practice systematically, carefully, and be persevering and optimistic.

See how carefully and yet how freely you can write the signatures given for this lesson. Watch spacing. See that slant is uniform in capitals as well as in small letters. Watch final strokes. Retrace *P* and *R* neatly, and throw the finish of *Q* gracefully below the base line so as to put the letters close together.

Keep capitals small and compact, but use arm rather than fingers. Watch spacing between letters.

S.S. Smith T.T. Thomas U.U. Unger.

First, sit squarely and in an upright position. That is, keep elbows equally on or off the desk, and keep the body from bending at the waist. Second, see that the penholder is not pointing outward and that hand is not lying on the side of the palm. Third, be sure to have the paper turned

at the right angle, as shown in your book. These are all important for health, ease of execution, and excellence. Now strive for excellence in form and freedom. Keep the angle joining in *S* high so that it may not resemble *L*. Finish *U* with a graceful curve not far below the base line.

Use a graceful movement. Pause slightly at finish of V and W. Start second part of X leftward.

V.V. Vivian. W.W. Warner. X.X. Xerxes

Read the Italics. Heed the instructions to the letter. Let nothing escape you. Be thorough in every detail. This is the secret of success in anything; writing is no exception to that rule. Indeed, learn to be critical and thorough in writing, and you will find it comparatively easy to become proficient in almost anything. For, after all, when you are

mastering the art of writing well you are but mastering yourself. Now endeavor to be master of the pen. Concentration and persistence are the winners of all big or difficult achievements. Writing is difficult and requires a fine quality of effort because it is small.

Interest in one's writing; watchfulness of details, common errors, and movements used, lead to excellence.

Spacing between letters should be wider than in letters, and between words wider than between letters.

Correct spacing, that is, uniform spacing between letters and between words, is essential for rapid reading, pleasing appearance, and ease and excellence in execution. You will therefore do well to form, without further delay, the habit of spacing uniformly, as hereafter you will have many

other things to demand your individual attention and your best effort. Let spacing receive now your most conscientious thought and effort. Put on the finishing touches by analyzing the copy and criticising your writing more closely and carefully than ever before.

Pause at end of "Y." Small loop and crossing of "Z" should be on base line. Be bold but not scrawly.

Y. Y. Young. Z. Z. Zacher. F. H. Walker.

The mastering of a good signature is worth while. It is written many times during one's lifetime, and, like the face, it becomes an important matter in transactions. This is due to the individuality shown in handwriting, and more of it is shown in a signature than in almost anything else. Every signature should be perfectly plain and unmistakable, and

characteristic of the person writing it. Evolve a signature of your own, combining legibility and utility. The stranger depends upon the legibility of the signature, and therefore each letter should be plain, as there is no rule for the spelling of names. The banker depends upon the individuality of the signature, and therefore your signature should be personal and characteristic.

Uniformity of motion, observation, and care are means to good penmanship. Exercises unify action. Study and practice.

The minimum or short letters—
i u n m a v w e c o a r s—should
be uniform in size, turns, and angles.

Read Italics. Little fingers should glide from left to right. Turns should be uniform.

Use the fingers to hold the pen. Study the sentence and keep movement free. Maintain a healthful position.

The extended, long or loop letters—
t d p l b h k j y z g q f—should
be uniform in slant, width, length.

Loops should be the same in length and width. They should be rounding at the ends, not pointed and narrow. The slant of the loop letters is of more importance than the length or height, for if the slant is uniform the page will

present a pleasing appearance. Watch the slant of your extended letters, and slant the short letters the same direction as that of the loops. Extended letters govern the slant of the page.

Boldness in writing is desirable. Little finger must slip freely. Strive for grace, accuracy and smooth lines.

Large, bold writing is at times needed and should therefore be acquired.

Many lines of business require large, swift, bold writing of a quantitative nature. Therefore double the size of your writing in order to acquire more fearlessness and strength and ease. Enlarge the small letters rather than the capitals.

Make the loop letters relatively short. A certain amount of this practice will prove to be wholesome, inasmuch as it will have a tendency to enlarge your principal faults, and thereby call them to your attention.

Daintiness is akin to refinement. See how small you can write freely with the arm. Write between lines.

Small writing may be quite plain, easy, and rapid; and since it is sometimes necessary to write in narrow spaces, it should be practiced by all who desire always to "make good".

Read carefully the lines of Italics above this copy, as well as the sense contained in the sentence. Watch critically every little detail, for you do not know how soon you may be called upon to write in books of record that are ruled very closely. Man individualizes everything he

touches. In nothing is this more manifest than in his writing. Some are inclined to write a large and some a small hand. If after practicing upon the large and small hands, you find that some write the one better than the other, encourage each to write that which he can do best.

Let the arm rock slightly in this rounding style. Strive for plainness. See how gracefully you can write.

*Rounding hand represents
the maximum in legibility and
may be written easily and freely.*

This round hand will doubtless appeal to some as being prettier and easier than any other. Those who think it pretty, and those who can do it well, should be encouraged to make all of their writing rounding, plain, graceful and

rapid. Even though pupils may not like it, it will be good practice to attempt to acquire it. For by so doing they will acquire a certain facility in rotundity that will have a tendency to make their own hand more legible and graceful.

Push the pen firmly toward the right in making up strokes. Keep turns narrow. Curve up strokes but little.

*The semi-angular hand
represents the maximum in
speed and strength in action.*

This slanting angular hand makes it possible to use a stronger motion than any other. If your writing lacks strength of line, you will do well to practice much upon this copy. It is better to concern yourself with excellence

than peculiarity. See how well you can write rather than how peculiarly. Use plenty of elbow or hinge action. Push rather than drag the pen. Aim at strength, not mere accuracy.

Study proportional height and width of letters. Keep down strokes parallel. Turn top of paper to right. Keep arm free.

Compact writing may, like some tall, slender people, be quite graceful and useful.

This tall, slender style of writing seems suited to some people who find it easy to acquire and execute and who are thus able to write it better and more easily than any other.

Keep the loop letters relatively short and the small letters uniform in slant. Use plenty of in-and-out arm movement. This style trains you to put long names in narrow columns.

Turn paper with sides nearly parallel to forearm. Keep little finger jogging toward the right. Watch slant.

The running or wide-space hand is a favorite with many for correspondence purposes.

The running hand is one of the most delightful styles to practice and to execute. It is especially suited to correspondence, where there is plenty of room for freedom from left to right. Indeed it is a corresponding hand rather than

a hand for accounting. It represents the maximum width and the minimum height, while the compact style previously given represents the maximum height and the minimum width. These two styles represent "the long and the short" of writing.

Keep down strokes straight. Study spacing between words. Examine beginnings and endings.—Keep finger slipping.

Many people prefer few, short loops, simple capitals, rounding minimum letters, and narrow ruling.

If you are a lover of the simple and the plain and the easy, you will no doubt admire this style of writing. You will find that loops have been shortened and omitted and some initial and final strokes have been dropped, thereby

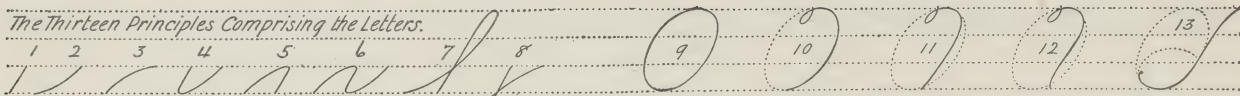
abridging effort and space. These short loops will certainly not require much if any finger action, while the occasional pen liftings as in *f* make it possible to do work a trifle more certainly than in case the pen is not raised in the middle of a word.

A FINAL WORD ON INDIVIDUALITY

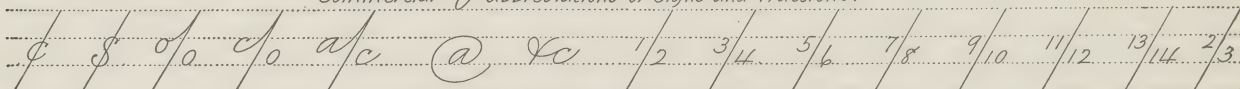
Individuality is something we cannot well foresee in writing, but we can learn to recognize it as it unconsciously appears. After having practiced the preceding variations from the normal or standard hand, it will be observed that some have written one style best and some another. Each, hereafter, should be encouraged to write that style which he or she admires most and writes best and most easily. For be it remembered that no writing is good that is not plain in form and fairly free and rapid.

From this on, each should be allowed a certain freedom in choice of style, but each should be criticised whenever the writing shows tendencies toward too much slant and consequent angularity; or toward too much compactness and cramping; or toward too much rotundity and slowness. Individuality does not imply peculiarity, but something distinctive. One's writing should not be so peculiar as to attract special attention because of oddity, but it may attract attention because of its excellence.

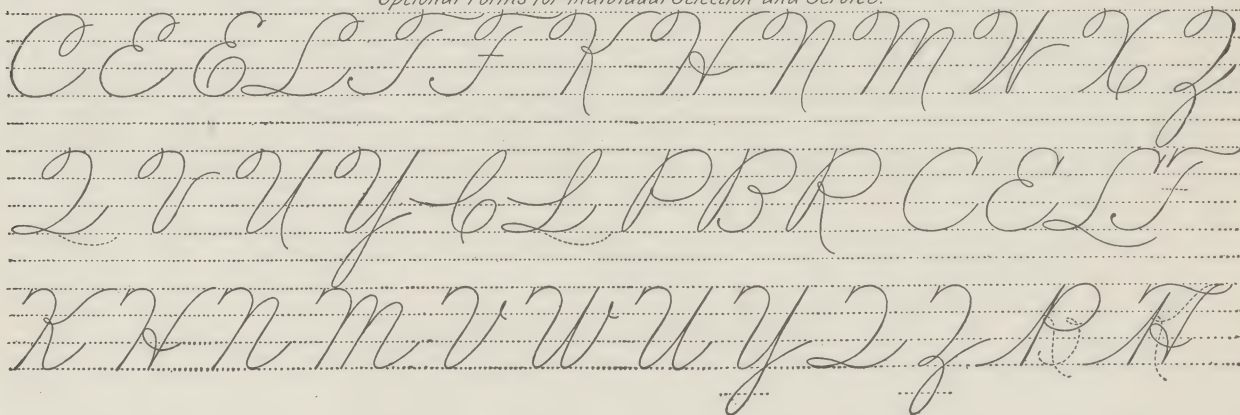
The Thirteen Principles Comprising the Letters.



Commercial Abbreviations or Signs and Fractions.



Optional Forms for Individual Selection and Service.



**There is no One Way that is Best for All, But There is a Best Way for Each.
 Have You Found Yourself?**

Keep minimum letters uniform in height by seeing that the hand glides gently toward the right across the page.

Good writing is more than an accomplishment; it is a modern need, the passport to good business positions.

Read Italics. What is good writing? Study the thought in the copy as well as the form of it. Good writing is easily within the reach of all who will study and practice in the right manner—as heretofore illustrated and ex-

plained. Coupled with good spelling and accurate mathematics, it is a passport to the best business positions. Watch position, study form, practice carefully, and success will crown your efforts. Make good writing habitual.

LETTER WRITING

Letter writing is an art all should acquire. More letters are written today than a decade ago—perhaps ten times as many. And letters are of more importance, too. They contain important orders for goods, explicit instructions for transactions, and not infrequently matters pertaining to peace or war.

The first essential of a good letter is clearness of thought and expression. This involves composition, grammar, spelling, capitalization, and punctuation. Do not neglect

this part of your education. The second essential of a good letter is its form as concerns arrangement upon the page, penmanship, etc.

Study the location of each part of a letter, note the spacing between the various parts, and then see how gracefully, accurately, and expeditiously you can execute it, omitting no essential detail, nor slighting any thing so small even as a comma. Read the italics and the letter before starting to transcribe. Be sure you see clearly then practice to realize your vision.

Good writing is a commercial asset that is worth much more than it costs to acquire.

Good writing is a concrete indication that its possessor is careful, industrious, and systematic.

Good writing is a combination of mental and manual training, and the habit of recording thought plainly.

**It Takes More Backbone Than Wishbone to
Learn to Write Well**

A good handwriting can neither be bought nor sold, but is acquired by the coin of intelligent toil.

A good handwriting is a social service possession because it serves both the writer and the reader.

A good handwriting becomes a personal trademark and a life companion and protection.

Win a Fair Handwriting and You Will Have the Key to
Success in Other Things.

Study arrangement. Train the eye to see and the mind to
judge space. Think before acting. Watch punctuation.
Write freely and well. Be painstaking, patient, persevering,
and systematic.

Columbus, Ohio.

Mar. 16, 1920.

Mr. Samuel L. Inness,

New York City, N.Y.

Dear Sir,

Your letter of the ninth inst.
is received and by this mail we are
sending the books desired.

Sit Healthfully, Keep Hands in Correct Position, Think Clearly,
and You Will Write Freely.

We are publishing a number of books on penmanship which we believe are timely and practical.

Hoping to hear from you again, and to serve you and your patrons, we are,

Yours truly,

The Business Educator Co.,

J. H. Williams, Pres.

Keep margins uniform. Notice beginning of paragraphs. Punctuate carefully. Watch spacing between words. Be neat but neither slow nor labored in execution. Write plainly. Neatness and sureness are essentials.

Correspondence is a Substitute for Conversation as Well
as a Record for Business.

Form of Receipt. Study its arrangement. Watch spacing between words. Observe generalities as well as details.

\$19⁶⁰

Minneapolis, Minn., 10, 12, 1920.
Received of Wm. A. Drummond, Jr.,
Nineteen and ⁶⁰/₁₀₀ ————— Dollars
in full of account to date.

J. H. Cameron, Sr.

Two things should concern you before beginning practice upon each copy: correct position, and a clear knowledge of what the line of italics contains. After noting the general arrangement and effect of the copy in the form of a Receipt, see how neatly, easily, and well you can write it.

After writing it once doing your very best, select the letters or words most poorly written and practice them alone until improvement is noticeable. Then write the entire Receipt again, noting improvement made and further errors for like treatment and correction.

Intelligent Sustained Effort is Sure to Bring Results
in Proportion to the Investment.

Common form of Note. Study wording and arrangement. Be careful yet graceful, free yet sure. Fulfill promises.

\$45 ⁶⁰/₁₀₀

Springfield, Mass., Nov. 5, 1920.

Nine months after date I promise to pay
Jas O. Williams Forty-five and ⁶⁰/₁₀₀ Dollars.
value received, with interest.

R. O. Jamison, Jr.

Learn to be self-reliant. You have the form of the copy before you, just as it was executed with an easy, graceful movement. Above it is instruction as well. Preceding it you have received instruction covering every detail of letter construction and the kind of movement to employ. So now

you should apply this knowledge and skill in practicing upon and transcribing gracefully and well the accompanying Promissory Note. See how well you can do it. Then see how gracefully you can do all of your writing. Observe, practice, criticise, and then practice, if you would win.

Performance is the Best Guarantee that Your Word is
as Good as Your Bond.

A form of Due Bill; there are many others. Review exercises occasionally. Review movement exercises.

\$16⁰⁰

Orangeville, Pa., Feb. 15, 1920.

*Due Q. W. Bowerman, for value recd.,
Sixteen and ^{no}/₁₀₀ ————— Dollars,
in cash or merchandise at our store.*

Simon, Peter & Co.

Make up your mind to master every essential detail of the copy, and to do it without resorting to a cramped finger movement. Sit quite upright, notice angle of paper, and keep elbow well out from the body. Now go to work in a clear-headed, business-like manner, and success is certain

if you but persevere intelligently. Keep the little finger slipping from letter to letter, and if you do this, then finger co-operation in the execution of extended letters, small *a*, and difficult details will be all right. Excessive finger action is what is wrong. Combined movement is the highest end.

Watchfulness of Detail Insures Success—in Writing
as in Other Things.

Form of a simple Account. Learn to rule neatly and accurately. Make figures unmistakable. Use a free movement.

New Orleans, La., 4, 6, 1920.

Mr. R. E. Sumner,

To James H. Hammond Dr.

613 doz. J. M. W. Books @ \$1.20	735 60
----------------------------------	--------

You are now nearing the close of your instruction and practice in penmanship, so far, at least, as concerns this book. Is your writing satisfactory? If not, wherein is it deficient? Is it cramped and labored in execution? Then practice freely upon exercises and review the letters which

are most defective. Determine to improve them without delay. Have some one criticise your writing and point out your errors. Perhaps you are careless, or write too rapidly. Then slow the motion a little and study form closely. Improvement is bound to follow, and a good hand, too.

Neatness is More a Matter of Habit than of Skill, of
Character than of Talent.

Common form of Check. Note difference in size of script. Underscore with rule. Hold pen efficiently.

No. 61.

Chicago, Ill., Feb. 1, 1920.

Bank of Commerce

Pay to the order of Runner, King & Co.
Nineteen hundred and ~~700~~ Dollars.

\$1900¹⁰

O. H. Werkman.

A good handwriting is not unlike a bank account because it can be depended upon in time of need, and good writing is ever in demand. As a parting word, let me wish you a good handwriting. To improve it still more, observe the following: Review exercises occasionally, they strengthen action and improve form. Watch such details as turns and angles, retraces and loops, ovals and compound

curves. Take pride and pleasure in your writing, and in turn it will cause people to take an interest in you and perhaps pay you more than if you wrote indifferently. Besides, "If it is worth doing, it is worth doing well," which is as true today as when first spoken. Work cheerfully and diligently and win; then the world will smile upon you in admiration.

The Way to Win Tomorrow is to Achieve Something
Worthy Today.

Divide space between blue lines into three equal spaces and rule pencil lines as suggested by dots. Use a smooth-pointed pen. Watch slant and spacing. Aim to secure uniform width of stroke and letter. Be slow and sure rather than rapid.

Simple, Practical, Rapid Single-Stroke Lettering
ABCDEFGHIJKLMNOPQRSTUVWXYZ & CAPITAL FORMS
abcdefghijklmnopqrstuvwxyz - 1234567890. Mr. Mrs. Jr. Sr.
For Parcel-Marking, Map-Lettering, Mechanical Drawings, In-
dexing, Labels, Titles, Tickets, Cataloging, Public Documents, Etc.

This alphabet is the draftsman's favorite because it is very legible, script-like in construction, easy, and rapid. Most of the small letters may be made without raising the pen, if desired; or, if preferred, the pen may be lifted after each stroke. Keep the slant uniform and the spacing regular. Be careful to rule the pencil headlines accurately;

divide the space between the blue lines into three equal spaces. See clearly what is to be done and the hand will soon acquire the cunning to produce it. Sureness rather than swiftness, strength rather than delicacy, and plainness are the essentials.

Enduring Things are Simple and Serviceable
and Pleasing.

Hold paper parallel to desk. Use a flexible pen. Holder should point above elbow. Hand may rest on side. Practice the principles before the letters, leaving figures until last. Use fingers in connection with arm.

abcdefghijklmnopqrstuvwxyz Plain

ABCDEFGHIJKLMN O P Q R S T U V W

x y z ~ 1 2 3 4 5 6 7 8 9 0 9.

This "Marking Alphabet" is easy to acquire, artistic in effect, and practical. It is therefore well worth acquiring. Keep the slope and the width of the strokes uniform. First, practice upon the principles on the last line; second, upon the small letters; third, upon the capitals; and last,

upon the figures. Read carefully the italic lines above the alphabet. They contain the necessary information for proper practice. Be sure to use a first-class, flexible pen such as the Zanerian "Fine Writer" or "Ideal." Aim for an artistic effect as well as for plainness.

Patience and Perseverance Win Where Haste and
Spasmodic Efforts Fail.

Use broad-pointed pen—as broad as stroke desired. Hold pen nearly vertical and keep angle of pen point at 45 degrees. Watch spacing. Hold paper parallel to desk. Dip ink often and sparingly. Use pencil headline for minimum letters.

abcdefghijklmnopqrstuvwxyz ABCE

F G H I J K L M N O P Q R S T U V W X Y Z & ' 0 9

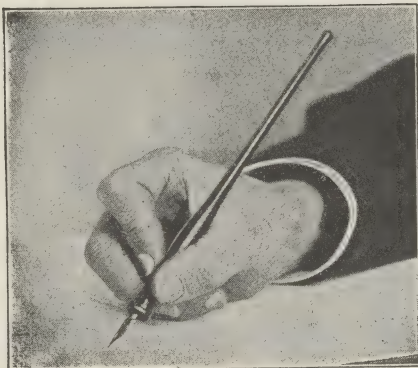
Eclectic Text. 1234567890. Practitioner

This is the simplest, easiest, plainest, broad-pen or text alphabet. Study very carefully the proportion of the letters and the spacing between the letters. Also strive to keep the letters from slanting either forward or backward. First practice upon the separate strokes comprising the several

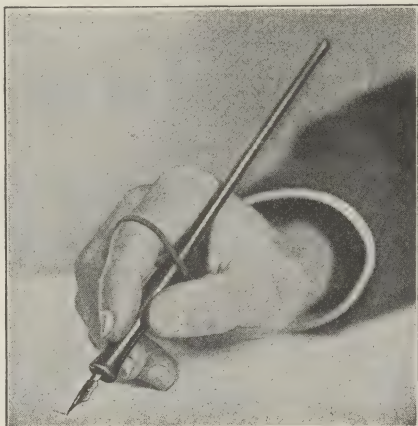
letters, such as the first strokes of *n*. All strokes should be the same in width. Be patient, painstaking, and persevering and you will soon learn to letter nicely and practically, even beautifully. After learning this text, the Old English and German texts will seem easy.

A Well Trained Eye and a Skilled Hand Are
Always in Demand.

PEN HOLDING AND POSITION DEVICES FOR THE FEW



THE THUMB POSITION



THE HELPFUL BAND



THE REFORMING YOKE

The Thumb Position herewith shown is very bad, due to its position being in front of the finger, the hand resting on the side, and the cramping of all the fingers.

The Reforming Yoke is composed of a slender stick or discarded holder with a long rubber band passing over each end and the back of the hand to hold it in place. The projecting ends prevent the hand from falling over on one side and support the holder in proper position.

The Helpful Band device keeps the holder up near the finger so that it does not fall down near the thumb.

These simple, unpatentable devices are intended for the occasional pupil who has insufficient command to keep the hand in position long enough to habituate it into well-doing ways.

If pupils' fingers are too straight and stiff, give the children a ball about the size of a small egg to carry in the hand while writing.

These, however, are but means and not ends, and therefore should not be encouraged beyond a few days.

Devices may help and hinder, therefore the need of discontinuing them before they begin to hinder.

Third and Fourth Grades are the years when they are most likely to be needed, if at all.

Strong teachers rarely resort to mechanical aids when determination can be developed to do the desired work.

Position requires more firmness and eternal vigilance than perhaps anything else.

THE PROBLEM OF LEFTHAND WRITING

Following the law of least resistance, the brain and the right hand evolved a method of traveling across the page from left to right, joining letters together to facilitate execution. Writing became a righthanded art.

The natural way for a lefthanded person to write is to begin at the right side of the page and proceed leftward across the page, but such writing, people are not accustomed to read. The lefthanded person must train his left hand to go in a righthanded direction, or train the right hand to perform the art evolved by it.

There are many arguments to sustain either practice. Theorists say, "train the left hand;" practical penmen say, "train the right hand." The result has been to leave the lefthanded child to his own devices, and an up-side-down, awkward, miserable handwriting resulted.

Instead, the lefthanded child needs more help than the righthanded child, but the instruction needs to be *kind*, *correct*, and *firm*.

Experimentally, the lefthanded child, with the other children, should be sent to the blackboard where all are instructed to take the eraser in the left hand and hold it behind the back, while the right hand holds the chalk.

All should then be drilled upon exercises and letter forms as are suited to their ages and development. Nine out of ten children, lefthanded by nature, accident or habit, will thus fall into line with the right hand and become righthanded writers.

About one out of ten will clearly indicate such one-sided development as will make it apparent that more can be accomplished with the left hand than with the right.

The problem, then, is to train the child to sit as other children do, and to reverse pencil or penholder and paper conditions from those of righthanded pupils.

The penholder should point over the left shoulder, the paper should be placed to the left of the center of the desk, and the paper be so turned that the ruled lines will point

from the lower right to the upper left corner of the desk. The pupil should then practice the same copies and movements as do the other pupils.

The other nine out of the ten lefthanded pupils should be given extra time at the blackboard and then sympathetically trained with the right hand with the rest as righthanded pupils.

In the case of pupils in the intermediate and grammar grades, just as with younger children, the question can frequently be decided by experiments at the blackboard. Any pupil desiring to change from left to right hand writing should be encouraged to do so at the board, after which pencil or pen and ink practice should be begun.

A practical method of determining who should change from left to right hand, is to observe the method and result of each individual. If the pupil sits, holds his pen and writes reasonably well, he should be encouraged to improve rather than to change his method.

If, on the other hand, the pupil sits unhealthfully and awkwardly, holds the pen badly and grips it viciously, and writes with the hand and pen above rather than below the line on which he writes, he should be required either to hold his pen correctly with the left hand, or to change to the right hand.

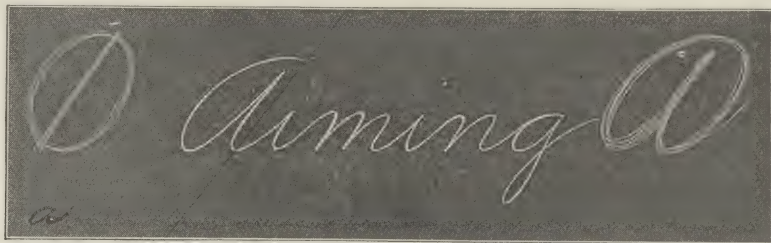
With some, it will be easier to *reform* and *improve* the left hand; with others, it will be easier and better to *abandon* the left and train the right hand.

Like the report of Mark Twain's *first?* death, the reports of most cases of retardation, stammering, etc., due to changing from left to right hand, are "greatly exaggerated," and the result of *enforced* change against the pupil's consent. The lefthanded problem is usually an *individual* problem.

The methods herein proposed are safe and practical. Their success depends upon persuasion, the blackboard, options, sympathy, intelligent helpfulness, and perseverance.

THE SCIENCE AND PSYCHOLOGY OF SEEING

Let us recall that we do not see with the eyes but through them. They but reflect, mirror-like that which appears before them to that which is back of them—the

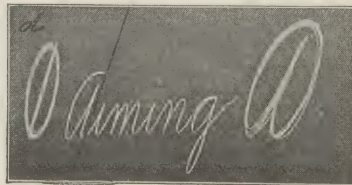
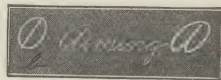
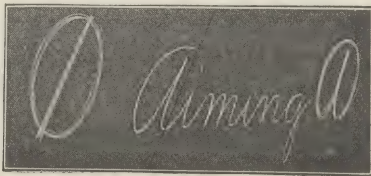


The above shows the apparent size, proportion, and shape of a copy six feet away, as it appeared to a camera, and as it would appear to a normal eye, but reflected less plainly upon the retina, the degree of plainness depending upon the age and education of the individual.

The small cut in the center is what the camera saw twenty-four feet from the same copy.

The cut to the left is what the camera saw of the same copy eight feet away and at an angle of thirty degrees to the left.

And the cut to the right is how the same copy looked to the same camera at an angle of thirty degrees to the right.



brain. And until schooled through many years of experience involving pain and pleasure, disappointment and surprise, success and failure, the brain sees things in strange proportions and distorted forms. This, as regards writing, is illustrated very concretely by the following photographs.

Note how the slant, width, and *increasing or diminishing* size of the letters have been changed.

A child's brain is too inexperienced to make due allowances for these distortions and as a consequence there are two things due every child:

First—the copy on the board should be *large* and *plain* and near the *center* of the board.

Second—each child should have an individual copy for nearby examination as to size, shape, and proportion.

Need we argue more for good blackboard demonstrations and individual copies? Both blackboard demonstrations on the part of the teacher, and individual copies for the pupils, are essential to success.

INTELLIGENT GRADING

The object of Grading should be to acquaint each pupil with his **STRONG** and **WEAK** points

There are two main or primary objects of grading in the subjects taught in the public schools. The first is to compare with a view of promotion to the next grade, and the second is to acquaint the pupil with his strong and weak points.

While frequently the first purpose is considered foremost in importance, in reality the second is of greater value than the first, because the object of grading is, after all, the pupil, and not the system. Grading which falls short of enlightening, arousing and encouraging the individual fails in its most important function.

In writing, the method of grading should aim at enlightening and strengthening the individual in his work. This can be accomplished best by grading the pupil upon the essentials of good writing, such as form, movement, position, and effort.

Why consider all of these? Because good writing is a composite of them all. It is unfair to grade upon form alone, as that encourages script drawing rather than writing. It will not do to grade upon movement alone, as that encourages scribbling. It is manifestly unfair to grade upon conscientious effort only, for if the pupils try equally hard, then there is no way of ranking products.

The true way values each essential and obtains an average. Thus if one pupil writes plainly but laboriously, he should be given more in form than in movement. And if such a specimen were marked

F. 90 }
M. 60 } Av. 75

the individual would see that he would have to improve his mode or manner of writing if he wished to secure a better grade.

If another pupil writes freely but poorly in form, he should be ranked higher in movement than form:

F. 50 }
M. 90 } Av. 70

If position is to be encouraged and rewarded or penalized in proportion as it is good or poor, then the grading should be recorded thus:

F. 70 }
M. 90 } Av. 86½
P. 100 }

If position and effort are both considered in grading, then the result should be set forth as follows:

F. 70 }
M. 90 } Av. 85
P. 100 }
E. 80 }

By being graded in this way, the pupil discovers his strong and weak points, and he can then plan accordingly.

The most comprehensive method includes the essentials to good penmanship; position, care, form, and movement.

The most practical method includes only form and movement in the grading; position, carefulness and neatness being considered in connection with form and movement but not shown in separate figures.

No. 1, for example, should be graded about as follows:

F. 95 }
M. 55 } Av. 75

No. 2 should be graded about as follows:

F. 60 }
M. 95 } Av. 77½

No. 3 should be graded about as follows:

F. 95 }
M. 95 } Av. 95

(For Illustration, see page eight)



Awarded to **Samuel K. Robertson** for acquired
excellence in practical **Business Writing** by study and practice from
The Zaner Method of Arm Movement Writing
as a student in **Wilkes-Barre High School, Wilkes-Barre, Pa.**
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